Book Reviews

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MODERN LOGIC.*

A CENTURY ago Kant described Logic as a science that had to all appearances been completed by Aristotle, as no additions or modifications of any value had since his time been made to it. This verdict, of course, ignored the various attempts made by thinkers like Bacon, Descartes, and others to find out a new method by which truth could be attained (*ars inveniendi*), and thus to bring logical theory into the services of the Sciences. It was, however, true that the additions made to the Aristotelian Logic by Schoolmen and their successors, who cultivated it as a purely 'formal' science, consisted mainly in useless refinements and artificial subtleties, which served rather to obscure, than to throw light upon, the real nature of concrete thinking.

Although many of the scholastic excrescences have fallen away from the subject as taught in most American colleges and universities, the formal and artificial air which still pervades logical text-books has brought the study into bad repute in many quarters. And its defenders have found it easier to urge its very obvious practical and disciplinary advantages, than to maintain that even the best of the traditional treatises on the subject furnish an adequate account of the real nature of thought. The prevalent interest in Psychology at the present time is perhaps responsible to some extent for the view, maintained by some, that Logic is simply a part of Psychology. The chapters on Judgment, Reasoning, etc., found in many psychological treatises may, it is urged, be advantageously substituted for a separate study of Logic. This point of view I shall have occasion to discuss a little later.

As a matter of fact, however, it is no longer necessary to choose between the old Logic and no Logic at all. Kant's judgment regarding the finality of the Aristotelian Logic, like so many judgments regarding the finality of long-established doctrines, has been proven false; and, curiously enough, the transformation of the point of view of the traditional Logic and the modern theories of the subject, are largely the result of a revival of interest in Kant's

* *Logic.* By DR. CHRISTOPH SIGWART, Professor of Philosophy in the University of Tübingen. Second Edition, revised and enlarged. In two volumes. Translated by HELEN DENDY.

own work! Leaving altogether out of account for the present the recent developments of Symbolic Logic and the Logic of Chance, as due rather to a mathematical than to a philosophical interest, it is worthy of note that the investigations of the past fifteen or twenty years have created a 'modern' Logic which is fairly entitled to rank beside its sister science, the 'new' Psychology.

In England, the reform movement may be said to have been inaugurated by the publication of Mill's Logic fifty years ago, although in recent English books, like Mr. Bradley's and Mr. Bosanquet's, it is the influence of Kant and Hegel which is most marked. The modern German writers who are regarded as authorities on the subject—Lotze, Sigwart, Wundt, etc.—have all broken away from the scholastic method of treatment and stand opposed, in Mr. Bosanquet's phrase, to the "degenerate representatives of Aristotle." The appearance in an English dress of the greatest of these German Logics seems to afford a fitting time for offering some remarks on the new movement, and for indicating in a general way some of the distinctions between its point of view and that of the older science.

It is first necessary, however, in view of what has been said above, to distinguish Logic from the psychology of the reasoning process. This can best be accomplished by differentiating the general subject-matter of the two sciences. The difficulty in separating the standpoint of Logic from that of Psychology arises largely from the ambiguity of the terms employed. In both departments we term the matter with which we deal 'ideas.' 'mental processes,' or 'states of consciousness.' But a psychological idea is an individually existing process which is differentiated from similar processes by a definite quality, intensity, and temporal attribute. Logic, on the other hand, does not regard the *mode of existence* of ideas, but their meaning or significance; not what ideas *are in themselves*, but the facts to which they refer, beyond their mere existence, concern the logician. Ideas, that is, are signs or symbols of objective facts or truths; and it is with the truth thus signified that Logic deals. Psychology, in treating of the Reasoning process, therefore, treats of the manner in which different elements enter into a certain kind of apperceptive combination. It has to describe and explain the nature of the process, but it is entirely beyond its province to inquire what knowledge or truth such a process can afford. It is with this latter aspect of Thinking that Logic deals. It has to investigate the importance of ideas or thoughts as elements in our world of objective knowledge, and is not directly concerned at all with their subjective or psychological side. After much confusion on this point, and much commingling of logical and psychological inquiry, the differences in subject-matter and purpose, which I have tried to indicate above, seem to have been pretty generally accepted by the most eminent representatives of both sciences.

The old or traditional Logic makes an absolute distinction between the 'form' and the 'matter' of thought. Abstracting altogether from the latter, it seeks to determine and prescribe the various forms to which all 'matter,' or 'subjects of thought,' must conform. Or, to state the matter more definitely; we may say that its problem is to define and classify the various kinds of concepts with which thought can operate, and to determine the various relations in which these can stand when combined into judgments; and similarly, to discover the valid combinations of the latter in the Moods and Figures of the Syllogism. The criterion of procedure employed in these investigations is the principle of noncontradiction or consistency. Inconsistent combinations of concepts or judgments, that is, are ruled out; but *logically* anything is true which is not self-contradictory.

Now, without questioning the practical value of its canons, it is obvious that the old Logic does not take any account of many of the processes of everyday thought, and that its rules go but a little way in helping us to distinguish the true from the false. For, in the first place, thinking is not adequately represented as a process of operating with ideas already in our possession—arranging them in various ways and under various relations, and drawing out of them by analysis the predicates implied in them. The real movement of Thought consists, on the contrary, in the formation and transformation of our ideas through actual contact with the real world of experience. A complete account of the intellectual process, then, must deal with the relation of the mind to objects, and the activities by means of which the former builds up and continually modifies its world of knowledge. For, as I shall have to emphasize a little later, it is only by an intellectual activity—by *thinking*—that the mind attains any knowledge of reality at all. It is this concrete thinking of the real world given in experience, as opposed to the abstract process of operating with concepts, which modern Logic seeks to explain.

Modern logical investigation has thus extended the field of inquiry so as to embrace what is popularly known as the inductive procedure of Thought. Another and more characteristic distinction, however, between the traditional and the modern theories of the subject, comes to light when we consider the different views which they take regarding the nature of Thought itself. Formal Logic, following the 'faculty' psychology, divided thinking into Conception, Judgment, and Reasoning proper. Each of these processes was represented as complete in itself, the only connection between them being the fact that the higher use as material the finished products of the lower. Thus a judgment consists in a combination of concepts, and a syllogism is formed by the union of judgments. Still more absolute seemed the distinction between deductive and inductive reasoning. They were often represented not only as separate, but as actually opposed, processes of thinking, between which it was impossible to find any common factor. And finally, Perception was regarded as standing entirely outside of the sphere of Logic. Even after it had been recognized that objects do not of themselves pass over into our minds, and that Perception, therefore, necessarily involves an activity of consciousness, it was still tacitly assumed that this intellectual act must be different in kind from logical thinking.

As opposed to this division of the mind into separate faculties, the thought by which modern Logic is dominated is that of the unity and continuity of all intellectual life. Thought is an organic, living function, or activity, which remains identical with itself throughout all its developing forms and phases. The ideal, accordingly, which Logic must set before itself is to exhibit these various forms in their organic unity and interrelation. No one of the developing stages of Thought can be treated in isolation; but each is what it is only in and through its connection with the whole. It must be shown that Induction is inseparably connected with Deduction, that Perception presupposes the same intellectual activities which are involved in thinking proper. No hard and fast boundary lines must be left standing between the different stages of the reasoning process; but the whole nature of Thought must be exhibited as more or less explicitly involved at each and every step. So far, only the broad outlines of this new theory have been sketched. But the conception of an organism, whose parts are developing in mutual relation and interdependence, promises to be as fruitful when applied to Logic as it has already shown itself to be in other sciences.

So much for Logic as the theory or

science of Thought. Let us now turn to its practical applications and consider it as an art which affords us guidance in arriving at truth. The technical part of formal Logic is comprised in the rules for Definition, the canons of the Syllogism, and the doctrine of Fallacies. The purpose of the positive and negative injunctions contained under these headings is to afford direction in arriving at a clear, systematic, and consistent proposition or set of propositions. I cannot help thinking that the importance of this service has been underestimated by those who seem to delight in heaping reproach upon the shortcomings of formal Logic. Clearness and consistency in thought are not so natural to the human mind that we can afford to ignore any aids to their attainment. As we have already seen, however, formal Logic yields us no means of determining whether or not propositions which are logically correct are also true of reality. A piece of fiction may conform much more closely to its canons than the propositions which enter into a scientific treatise. Modern logic, on the other hand, professes to be the science of real as opposed to formal thought. How can *its* technical part give us any criterion by means of which we can distinguish real from merely formal truth?

It is to the detailed answer of this question that Professor Sigwart devotes the five hundred and seventy pages of his second volume. We have seen that modern Logic is concerned with the concrete process by which thought builds up an organized system of knowledge from the chaotic mass of given experiences. The aim of this process is to arrive at propositions which are necessary and true for everybody. The technical portion of Logic—Logic as Methodology—will have to pass judgment upon the methods by means of which it is proposed to attain this end. From this point of view, then, Logic may be regarded as a criticism of evidence which has been derived from various sources. Certain general propositions are to be proven or disproven. Logic as Methodology has to lay down the general conditions which must in every case be fulfilled before any such proposition can be regarded as either established or refuted. And, in the second place, the Methodology of any particular science will have to decide what facts are to be admitted as evidence within this department, and to determine in each instance what requirements they must fulfil in order to conform to the conditions of proof in general.

Two remarks are here necessary: First, it is obvious that the rules of Logic would never enable any one to determine from the outside what are the methods best adapted to any particular science. For it is not until one has a fairly intimate knowledge of the facts within a particular department of investigation that he is in a position to comprehend their mutual relation, and therefore, the bearing of any set of facts upon a general conclusion. On the other hand, it is equally necessary that the worker in a special field shall clearly understand what is essential to the nature of proof, and be fully conscious of the exact way in which his facts fulfil those conditions. But if the knowledge of these principles cannot safely be left to mother-wit, we may conclude that the best results will never be attained until scientists are logicians, or logicians become scientists.

But here I can imagine that a protest may be made against the premise from which these conclusions have been obtained: namely, that scientific knowledge is the result of an intellectual construction or inference. What, after all, it may be urged, has logical thinking to do with science? In the natural sciences, at least, we obtain truth by going to our senses; and it is these, not any methodological rules, which afford us the final test of what is false and what is true.

The only way, I think, in which this view can be met is by inducing the

jector to reflect upon what he means by 'science.' The usual answer is that science is a body of organized and systematic knowledge. That is, it consists in an orderly series of judgments or propositions that are universally true. Truth, however, in the form of universal propositions is neither directly perceived by the senses, nor given in experience. Scientific truths are indeed established on the basis of the evidence afforded by what we actually experience, but sciences are neither founded nor extended by the mere accumulation of observed facts. Of course, it is an indispensable part of the scientist's work to observe and collect facts. These are the data which are essential to the intellectual act by means of which scientific truth is attained: they constitute the raw material out of which the scientific structure is to be formed. The point that I wish to emphasize, however, is that science is essentially the *interpretatio naturæ*, and that without this interpretation there only is an unmeaning collection of facts, which has no claim to the title. The man of science, as Bacon puts it, must neither content himself with collecting, like the ant, nor with spinning his threads from himself-like the spider; he must rather imitate the bee, which first collects, then organizes and transforms the gathered material.

It is so customary to dwell upon the necessity of collecting facts from every possible source that there is some danger, I think, of forgetting that this is only a means to an end. In whatever field of research our inquiries may be made, it is necessary to keep clearly in mind the *object* and *aim* of our investigation. If our accumulation of facts is not to prove aimless and meaningless, it must be guided throughout by a dominant purpose,—the purpose of proving or disproving some proposition already in the mind. 'Perceptions without thoughts are blind.' A scientific experiment has often been described as a question put to nature. But to know what questions can properly be asked, and rightly to interpret nature's answer, involves something more than an appeal to the senses on the part of the experimenter.

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THE PRESS ON THE LAUDERDALE SERIES.

IT is generally admitted that Mr. Crawford achieved his most brilliant success in the series of novels that, following the fortunes of the house of Saracinesca, are in reality a vivid picture of the shifting forces of society in modern Rome; and it was, consequently, inevitable that the most lively interest and curiosity should attend the announcement of another series in which Mr. Crawford would attempt to deal with America and American life, as typified in the house of Lauderdale. On Mr. Crawford's peculiar fitness for such a task it is needless to dwell: an American by birth and early training, he has, nevertheless, passed so much of his life abroad that he is enabled to view American life as a whole and to bring out its most striking characteristics in a way impossible for one unacquainted with the customs of other countries. In regard to his fitness as a novelist for the task, it is also needless to comment, for even his most captious critics are forced to admit that as a story-teller Mr. Crawford ranks supreme. Whatever charges may be brought against his work, lack of interest is not among them. And now that two of this great series of novels have been put before the public, it may be interesting to examine the verdict of the public upon them. That they are in great demand is evidenced from the fact that they have gone through edition after edition, the publishers assuring us

that there were 12,000 advance orders for *The Ralstons* on the day of its publication.

Perhaps the fairest way to find out the opinion of the public in regard to these novels is to see what has been said of them in the various papers, where the book department tries to keep in touch with the successes of the day, and where the reviewers are supposed to be familiar with the public favor. Turning then to the opinions of the press, it is interesting, in the first place, to note that both *Punch* and its American rival *Life* are enthusiastic in their praise of them.

"I may be right or I may be wrong," remarks the 'Baron de Book Worms' of the former paper; "but, being in a sporting mood, I am prepared to back my opinion of Marion Crawford's *Katharine Lauderdale*, from the Macmillan Stables, and I feel pretty confident that she will take a deal of beating by any other novel of her own size and weight. The story of *Katharine Lauderdale* is admirable in its simple pathos, its unforced humor, and, above all, in its truth to human nature. There is not a tedious page or paragraph."

"You do or will like *Katharine Lauderdale*," declares 'Droch' in *Life*, "because it is so thoroughly a modern story—and yet conscious of a dignified past, which is an inseparable part of the development of any society, even New York society. . . . You will also like *Katharine* for its dialogue, which is bright without being affected, crisp without being cynical. . . The achievement of the book, however, which will best stand all moods and weathers, is the admirable creation of the whole Lauderdale family—their evolution and present social dependencies. It is the first time, we think, in American fiction that any such breadth of view has shown itself in the study of our social frame-work. It suggests the opportunity for many other novels as good as this one, and it is pleasant to know that Mr. Crawford intends to write some of them. He has shown very clearly that there is bigger material for stories of American life than the love agonies of detached young men and women or the elaborately bad English of uninteresting people which we call 'dialect.'" *The Ralstons*, moreover, "Droch" declares it to be a worthy sequel to *Katharine Lauderdale*, concluding: "As an inventor of plots and a teller of entrancing tales, Mr. Crawford has to-day few equals. He has many other pleasing qualities as a writer, in unequal degrees, but here he is supreme."

It has been said that New Yorkers themselves have not been interested in these books for the reason that they do not care to read about the very things they do and say daily; but if this is so the New York papers must be distinctly at variance with the public favor, and quite unable to judge what is suited to the tastes of their readers. Take, for example, the *New York Home Journal*, which in regard to *Katharine Lauderdale* says:—"The book shows the inventive power, the ingenuity of plot, the subtle analysis of character, the skilfulness in presenting shifting scenes, the patient working out of details, the aptitude of deduction, and vividness of description which characterize the Saracinesca romances." *The New York Commercial Advertiser* says:—"The tale is written with all the acute analysis of motive and character for which the author is famous. . . Every one of the characters in the book is given a singularly strong individuality. . ." And again: "It need hardly be said that the story is skilfully and picturesquely written, portraying sharply individual characters in well defined surroundings." The *New York Times* declares the books to be "vastly interesting and readable. The incidents have the dramatic quality," it continues: "They impress the reader as actual occurrences, and he feels that he is actually in the scene. What warmer praise than that could any novelist have?" *The Congregationalist* says that *Katharine*

Lauderdale exhibits Mr. Crawford at his best. "It is preëminently," it continues, "a study of pronounced and strongly individualized types of character. . . It is extremely interesting;" while *The New York Recorder* remarks that "no one has any need of criticising Mr. Crawford's prolific pen, so long as his work is of such even excellence."

Turning, now, to what is being said in other cities, we find the *Boston Daily Advertiser* declaring:—

"If the Italians find nothing in Mr. Crawford's *Saracinesca* and other Italian novels worth their attention, so that no Italian translation has been called for, so much the worse for them; and if New Yorkers are not interested in *Marion Darche*, *Katharine Lauderdale*, and *The Ralstons*, then so much the worse for the New Yorkers. Mr. Crawford has studied New York life with a purpose, and his purpose is remarkably well executed in these three novels. Of the three we have no hesitation in pronouncing the last the most artistic if not the most thrillingly interesting." "*The Ralstons*," says the *Detroit Journal*, "is immensely entertaining. Once fairly into the full swing of the narrative, one can hardly forbear to cling to it without cessation until the end is reached. It is absorbing, charming, impelling. . . . The style is direct, yet with it the author is very skilful in constructing barriers that baffle the reader who always wants advance information as to the *dénouement*." The *Boston Courier* writes: "The story is much more than a love story. Although everything that partakes of the nature of a moral is deprecated and denied, yet there is a moral, distinct and clear, that constitutes the life-blood of the story; there is breadth and depth to the author's intention; the philosophy he so artistically and effectively teaches is by example; individual character is sharply drawn within skilfully described environments; there is brilliant humor, clear and flexible and flowing literary style; and the numerous reflections on both men and women with which the pages are studded so thickly are the true evidence of ripened wisdom. The framework of American social life is exhibited with the skill of an original constructor. *The Ralstons* may indeed be called the culmination of this author's prolific work in the field of fiction. Without doubt it will be accounted his best by his most judicious and appreciative readers. Human nature is treated with skill, with sympathy, with humor, and with pathos. *The Ralstons* will give only exquisite delight to the author's readers, not less for the genuine art it displays than for the real sense of humanity it evidences. It is brilliant, sympathetic, artistic, humorous, pathetic, comedy and tragedy contrasted, and all the time wisely reflective."

"First and foremost," writes the *Cincinnati Tribune*, "it must be said for Mr. Crawford's last book that it is very entertaining. He is too experienced a story-teller ever to write a dull page. . . . The book is a simple, direct story, with no tiresome discussions or knotty problems of modern life to weary the reader, and a charming lot of people most of the characters are. Long live the Lauderdales and Ralstons, and let us hear more of them!" "In spite of his rapid production—and a list of his lately published works is quite overpowering"—writes the *Chicago Times*, "Crawford does nothing slightingly. His latter novels, in depicting New York life in all its lights and shades, its shallow display, its scrambling for the discarded wealth of the dead, and its alternate humor and pathos, prove Mr. Crawford a great artist of life in all its varying conditions." The *Boston Traveller* calls *The Ralstons* "a charming and absorbing book;" the *Springfield Republican* praises it as "a series of vivid portraits," while the *Brooklyn Daily Union* avers that "there is not a dull page in it. His style is excellent," it continues; "simple yet

forceful, flashing with wit and humor, and full of wise reflections upon human nature."

"Even the novelist's severest censors," says the *San Francisco Chronicle*, "must admit that he has the faculty of weaving ordinary things into new and attractive form. This he has certainly done in his latest story. There is no gainsaying the cleverness and sustained interest of it, or the brightness of the talk." The *Des Moines News* says that it is "natural, fresh, and piquant;" the *Chicago Graphic* remarks "there certainly can be no doubt that Mr. Crawford can tell a story and tell it well, and that his love-making leaves nothing to be desired;" and the *Portland Argus* calls it "an able, strong, and effective piece of work, one by which its author will not suffer in respect to either originality, literary finish, or power as a writer." The *Utica Herald* says that the dramatic quality of the book is high, and the character-drawing distinct and natural;" the *Philadelphia Ledger* says that none of the Roman novels, fine as they are, can come up to *Katharine Lauderdale;* the *Living Church* declares that in the analyses of character and motive Mr. Crawford has done nothing better; and the *Louisville Evening Post* says: "It is a thoroughly artistic novel. The characters are boldly drawn; even those of minor importance are vivid and real." The *Chautauquan* declares it to be a "very real and stirring drama, wrought with the author's distinctive strength and grace;" the *Richmond Despatch* calls it "a notable addition to the realistic fiction of the day." The *Boston Commonwealth* says: "There is here presented a study of heredity and of the formation of character which is almost scientific in its strength." The *Independent* calls it "a powerful novel, a romance of to-day, wrought with fascinating skill—clean, picturesque, steadily interesting from beginning to end;" and the *Toronto Week* avers that "the book is a most charming one, and the reader's interest sustained to the very last page." "*The Ralstons*," writes the *Baltimore News*, "is in some respects one of Mr. Crawford's very best creations: in the drawing of character it is masterly; in tragic and pathetic incident it is striking; in clearness of presentation it is refreshing; in interest it is absorbing." M. S. C. de Soissons, the noted French artist and critic, writes in the *Boston Budget:* "You find there all the necessary marks a literary production must have in order to be, at the same time, a production of art. Those conditions are: simplicity, totality, finish, and talent. . . . A novel by Marion Crawford means also good literature, which is a great deal nowadays, when so many books are written in language which is anything but good. And then how beautiful is the type of the American woman personified in *Katharine Lauderdale!*" The *Boston Journal* calls it "entrancingly entertaining. There are," it continues, "humor, pathos, grief, and passion in these two volumes, which the author has endowed with living interest." "If the continuation be equal to its predecessors," says *Public Opinion*, "we shall be warranted in pronouncing the story of the fortunes of the Lauderdales."

In England, where *The Ralstons* is already in its second edition, the same feeling evidently prevails. Take, for example, the *Edinburgh Scotsman:* "Mr. Crawford's new story, *The Ralstons*, is as powerful a work as any that has come from his pen. . . . Harmonized by a strength and warmth of imagination uncommon in modern fiction, the story will be heartily enjoyed by every one who reads it." The *Westminster Gazette:* "A most admirable novel, excellent in style, flashing with humor, and full of the ripest and wisest reflections upon men and women." The *London Daily Times:* "The book is admirably written; it contains passages full of distinction; it is instinct with intensity of purpose;

the characters are drawn with a living touch." The *Publishers' Circular:* "It will be found a thoroughly absorbing piece of fiction by readers of all classes." The *Bookman:* "The observation, the analysis, the workmanship are excellent. Externally the persons could hardly be presented with more faithfulness. . . . He convinces us that these are real persons, and worth knowing and watching along with him." The *Speaker:* "The story is characterized by all those conspicuous merits which Mr. Crawford possesses, and which have won for him the gratitude and admiration of so wide a circle of readers. We get to know the characters of the book, to understand them, and to appreciate them; and though the panorama is painted in more sober colours than those employed in his Roman pictures, we recognize in the artist the same fine qualities which have made his former works things of permanent delight and value." The *Athenæum:* "The present instalment of what promises to be a very voluminous family history, increasing in interest and power as it develops, turns upon the death of Robert and the disposition of his millions, which afford ample scope for the author's pleasantly ingenious talent in raising and surmounting difficulties of detail." The *Morning Post:* "It has such strong human interest that the promised series of American tales will be looked forward to with keen anticipation." The *Daily Telegraph:* "In respect to the excellence of its literary quality, the book now before us is fully worthy of the unqualified praise that was justly awarded to its predecesssor." The *Daily News:* "The book is admirably written; it contains passages full of distinction, it is instinct with intensity of purpose; the characters are drawn with a living touch; the narrative moves without pause or falter from crisis to crisis." The *Daily Chronicle:* "Mr. Crawford is doing for the New York family of Lauderdale what he has already done for the princely Roman house of Saracinesca. He is doing it very thoroughly indeed, and when the work is complete we shall know much more about the tribe than the members know of each other." The *Glasgow Herald:* "We doubt if in any of his previous novels Mr. Crawford has attained to such striking power and clearness of characterization." The *Glasgow Daily Mail:* "It is a very clever and very powerful story; in matter and style as good as anything the author has given us." The *Leeds Mercury:* "We can pay Mr. Crawford no greater compliment than by saying that we hope he will not ask us to wait very long before the curtain lifts on another scene in this remarkable drama of life."

But examples might be multiplied indefinitely: from every novel-reading community comes the same verdict, and the success of the Lauderdale series is an established fact.

Notes and Announcements

MR. STEVENSON'S last story, *St. Ives*, is to be published soon by Stone & Kimball.

THE next volume of Mrs. Garnett's translation of Turgenieff will be *On the Eve.*

MR. ANDREW LANG has written a romance which he calls *A Monk of Fife.* It is to be brought out as a serial.

MACMILLAN & CO. will act as publishers for the American Economic Association, and will, hereafter, carry all their publications in stock.

THE Clarendon Press has just published the fourth part of Hatch and Redpath's Concordance to the Septuagint. Two more parts will complete it.

DR. CONAN DOYLE'S new series of

short stories are to be entitled *The Adventures of Brigadier Gerard*, the hero being a cavalry officer in Napoleon's army.

MR. WILLIAM WINTER has in preparation two new volumes, *Brown Heather and Bluebells* and a third series of his popular *Shadows of the Stage*.

MR. F. T. PALGRAVE, professor of poetry at Oxford, proposes to deliver a course of lectures upon Landscape as dealt with in Poetry, beginning with the poets of Greece and Rome.

A NEW volume by Mr. S. R. Crockett, entitled *Bog-Myrtle and Peat*, is announced for publication. It consists of tales, chiefly of Galloway, gathered between the year 1889 and the present time.

WITH the assistance of the Swiss government, the literary remains of Pestalozzi are about to be published. The first instalment will be a series of nearly five hundred letters, addressed by the great pedagogue to his wife.

A NEW edition is in press of the well-known translation of *Don Quixote* by Mr. H. E. Watts. It will fill four volumes, of which the first will be issued on March 1st. A fifth and supplementary volume will contain a new biography of Cervantes.

MR. DOUGLAS SLADEN'S novel, *A Japanese Marriage*, will deal with the life of the English colony in Japan, as his former book, *The Japs at Home*, dealt with the life of the Japanese themselves.

Mind and Motion and *Thoughts on Religious Problems*, two works left by the late Professor Romanes, whose death occurred just twelve months ago, will be published almost immediately by Longmans, Green & Co.

MISS YONGE has just finished another of her ever popular stories. It is called *A Long Vacation*, and will first be published as a serial in *The Churchman* and then issued by Macmillan & Co. in style uniform with the rest of her works.

THE Students' Edition of Chaucer, in one volume, edited by the Rev. Walter W. Skeat, has just been published by Macmillan. It is a condensed version of the great *Oxford Edition* in six volumes which was recently completed.

MR. W. D. HOWELLS has written a novelette to which he has given the suggestive title of *A Circle in the Water*, from the line in Shakespeare's *Henry VI.*, "Glory is like a circle in the water." The story is to appear in *Scribner's Magazine*.

PROFESSOR MAX NORDAU'S book, *Degeneracy*, is coming from the Appleton press. The author ascribes the mental unrest and thirst for novelty observed at this end of the century to the overstimulated nerves of two generations. These strained nerves, he believes, have produced a phase of alienism which has found expression in Maeterlinck's hectic gaspings, in the French decadent "literature," and in the weariness of Ibsen.

MR. KARL KÁROLY, author of *Raphael's Madonnas* and other books on art, has in press a full account of all *The Paintings of Venice*, which will be published before the Art Exposition in Venice in April, by George Bell & Sons, London, and Macmillan & Co., New York. The book will be beautifully illustrated with photographic reproductions of some of the celebrated Venetian masterpieces.

A NEW edition of the most popular of Rudyard Kipling's Indian tales will be published in connection with some new stories he has just completed. The first volume will consist of *Soldiers Three*, the *Story of the Gadsbys*, and *Black and White*, together with additional matter; the second of *Under the Deodars* and *The Phantom Rickshaw*, also with additional matter now published for the first time.

A VOLUME of poems by H. C. Beeching, who will be remembered as the compiler of a popular anthology called "The Paradise of Poetry," is soon to be published by Macmillan & Co., who announce, also, a volume of poems by Arthur C. Benson ("Dodo" Benson's brother), and a second series (in a limited edition) of poems by Lord de Tabley.

Tryphena in Love is the quaint title of a new story by Mr. Walter Raymond, whose *Love and Quiet Life* is now the sensation of the day in England; it is full of freshness and life, of vivid touches of local color and picturesque details, yet written with the tenderness and sympathy and artistic discernment that made his first work so justly famous. It forms the first volume of the dainty linen-covered *Iris Series* of illustrated modern novels, published by Macmillan & Co., among the future volumes of which are promised works by Jane Barlow and John Davidson.

D. APPLETON & CO. have published recently: *History of the People of the United States*, Volume IV., by Prof. John Bach McMaster. *Degeneracy*, by Prof. Max Nordau. *Evolution and Effort*, by Edmond Kelly. *The Wish*, by Hermann Sudermann. *Majesty*, by Louis Couperus. *The Honour of Savelli*, by S. Levett Yeats. *Kitty's Engagement*, by Florence Warden. The Library of Useful Stories: *The Story of the Stars*, by G. F. Chambers.

A VOLUME of *Essays and Studies*, by Mr. J. Churton Collins, has just been published by Macmillan & Co. It includes essays from the *Quarterly*, on Dryden, the Predecessors of Shakespeare, Lord Chesterfield's Letters, and the Porson of Shakesperian Criticism; and an essay from the *Cornhill* on Menander. The essays have all been revised and enlarged; and the author believes that they show reason why certain conventional literary verdicts, in some cases of important concern, should be reconsidered.

PROFESSOR MAX MÜLLER has recently received an illuminated parchment address from India, inclosed in a repoussé silver casket, which itself represents an Indian manuscript. This offering was the result of a desire, first among the Pundits, or native Sanskrit scholars, to join in the congratulations to the great Orientalist on the occasion of his academical jubilee. Now, however, the address represents the gratitude of all educated Indians, Mussulmans, and Parsees, as well as Hindus and Indo-Europeans.

In Stevenson's Land, by Marie Fraser, which Macmillan & Co. have in press, is a book of unusual interest. An account of a visit of some months' duration to the land where Robert Louis Stevenson lived and died, it gives a most vivid picture both of Stevenson himself and of his associates and surroundings. The life at Vailima, Stevenson's home, and the gentle, kindly natives, with their implicit faith in the wisdom of Tusitala, as Stevenson was always called, are described in detail in a style which is both vivid and sympathetic.

MR. THOMAS B. MOSHER, of Portland, Maine, who is well known as a publisher of choice editions, has just started a delightful little monthly paper, *The Bibelot*, a reprint of poetry and prose chosen from scarce editions and sources not generally known. Each issue is devoted to the work of one author; that for January to the Lyrics of William Blake, while for February are announced the *Ballades* of Villon. The little paper is beautifully printed, and bound in blue paper.

J. M. DENT & CO. in England and Macmillan & Co. in America are about to publish an edition of Balzac's works which, as a thoroughly excellent edition in respect both to translation and to press-work, will supply a great want for English readers. It will be under the direct editorship of Mr. George Saintsbury, who, in addition to writing a full introduction to the series and shorter introductions to each novel, will supervise carefully the entire translation. The illustrations will be in the form of etchings, and will be fully up to the standard of excellence maintained throughout.

D. C. HEATH & CO. announce an interesting little book, *Four Years of Novel Reading*, edited by Richard G. Moulton, Professor of Literature in English in the University of Chicago, and well known in connection with University Extension work in America and Great Britain. Professor Moulton contributes an Introduction on the Dignity of Fiction. The same publishers announce, also, two exceedingly useful books by James H. Penniman, Instructor in English in the DeLancey School, Philadelphia—*Common Words Difficult to Spell* and *Prose Dictation Exercises from the English Classics, with Hints on Punctuation and Parsing*.

AN unusually interesting book that will soon be published by Macmillan & Co. is *Louis Agassiz: his Life, Letters, and Works*, written by Jules Marcou, the last surviving European naturalist who came with Agassiz to this country, and who was closely associated with him both in Europe and America as pupil, assistant, and friend. It brings out very clearly the identity of Agassiz both in its personal and in its scientific aspects. It goes very fully, moreover, into the details of the work of Agassiz, though treating it from the point of view of a critical and dispassionate observer. Correspondence, journals, and personal impressions of various sorts are freely drawn upon, and no pains have been spared to render this the definitive account of the great naturalist.

The Physical Review for January and February contains papers on "The Ap-

parent Forces Between Fine Solid Particles Totally Immersed in Liquids," by W. J. A. Bliss; "The Distribution of Energy in the Spectrum of the Glow-lamp," by Edward L. Nichols; "The Influence of Heat and the Electric Current upon Young's Modulus for a Piano Wire," by Mary C. Noyes. Among the minor contributions are papers on "Magnetic Potential," by Frederick Bedell; "A Method for the Study of Transmission Spectra in the Ultra-Violet," by Ernest Nichols, and "The Photography of Manometric Flames," by William Hallock. A full discussion of the new books on physical subjects concludes the number.

GINN & CO. have issued in their *Athenæum Press Series* a delightful book of Elizabethan Lyrics, selected and edited by Professor Felix E. Schelling, of the University of Pennsylvania. It includes many of the most charming lyrics of such poets as Ben Jonson, Lodge, Heywood, Donne, Drummond, Campion, Spenser, and Sidney. The same publishers have also issued the Memorial Volume of the Commencement of 1894 of the University of Pennsylvania, which includes the addresses of the retiring Provost, Dr. William Pepper, and of Dr. Horace Howard Furness, and Dr. McConnell's Baccalaureate Sermon.

MACMILLAN & CO. have just published a new edition of Prof. Silvanus Thompson's *Elementary Lessons on Electricity and Magnetism*. The work has been almost wholly re-written, and many new cuts have been added. It contains, among other new matter, a discussion of the modern influence machine, the dynamo, the alternator, the transformer, and the alternate-current motor, including the newest types now coming into use. The last chapter, which is entirely new, is on electric waves, and deals with the theory of Maxwell and the recent experiments of Hertz, Lodge, and others, down to those of Ebert, which were first described in September last.

G. P. PUTNAM'S SONS announce that they have in preparation an illustrated edition of Captain Marryat's famous story, *Mr. Midshipman Easy*. The designs for the book will be prepared by representative American artists. In their *Famous Novels* series they will include the Baroness Tautphœus's story, *At Odds*, which will be issued uniform with their editions of *The Initials* and *Quits*. They also have in preparation for the same series, editions of *Richelieu* and *Agincourt*, by G. P. R. James. It is planned to follow these with other of the more noteworthy of James's historical novels.

MACMILLAN & CO. will publish shortly *Select Passages from Ancient Writers Illustrative of the History of Greek Sculpture*, by Mr. H. Stuart Jones, Fellow of Trinity College, Oxford. It will contain, of course, much information as to works of art which are either lost or known only by copies executed in later times. The author begins with ancient opinions about the beginnings of Greek sculpture. He then passes to the record of archaic and transitional sculpture, the age of Pheidias and Polykleitos, and sculpture in the fourth century B. C. The schools of Pergamon and Rhodes are dealt with in an appendix.

HARPER & BROTHERS have nearly ready *The Life of Samuel J. Tilden*, by John Bigelow; *The Helpful Science*, by St. George Mivart; *Modern Missions in the East: Their Methods, Successes, and Limitations*, by Dr. Edward A. Lawrence; *The Literature of the Georgian Era*, by the late Professor William Minto; *A Farm-House Cobweb*, by Emory J. Haynes; *Men Born Equal*, by Harry Perry Robinson; *With the Procession*, by Henry B. Fuller; *Hippolyte and Golden Beak*, two stories by George Bassett; the third volume of Rhodes's *History of the United States from the Compromise of 1850*; and the fourth and concluding volume of the sumptuous edition of Green's *Short History of the English People*.

MACMILLAN & CO. have in press a volume of *Studies in Social Life and Theory*, by various writers. The work is edited by Mr. B. Bosanquet, who contributes to it papers on duties of citizenship, on character in its bearing on social causation, on Socialism and natural selection, on the principle of private property, and on the reality of the general will. Mr. C. S. Loch, secretary to the Charity Organization Society, writes on pauperism and old-age pensions, on some controverted points in Poor Law administration, and on returns as an instrument in social science.

THE Summer School of Applied Ethics at Plymouth, Mass., having tried, last summer, the experiment of an educational conference, has decided to transform the conference into a depart-

ment. Its special direction has been assigned to a committee acting under the general management of the Dean of the School. This committee consists of Samuel T. Dutton, City Superintendent of Schools, Brookline, Mass.; Ray Greene Huling, Headmaster English High School, Cambridge. Mass.; and Paul H. Hanus, Assistant Professor of the History and Art of Teaching, Harvard University. The sessions of the new department will last for two weeks, beginning near the end of July. This new department does not compete directly with existing summer schools, for the aim is neither to give instruction in school subjects, nor in the theory, history, and art of education, but to consider education as a social force, and its relation to other social forces. Not less than a week will be devoted to the discussion of some broad central theme. Lectures will be given and frequent conferences will be held.

THE *Life of Adam Smith*, by Mr. John Rae, which Messrs. Macmillan will shortly publish, aims at presenting as complete a view of Smith's career and work as it is still in our power to recover. It includes all the information contained in the memoir read by Dugald Stewart to the Royal Society of Edinburgh in 1793, and published, with many additional illustrative notes, in 1810. Mr. Rae has also collected the letters by Smith, and many particulars about him which have since by various channels found their way into print, and these he has supplemented by such unpublished letters and facts as it remained possible for him to procure. In his search for fresh materials he has been under much obligation to the Senatus of the Universities of Glasgow and Edinburgh, to the Council of the Royal Society of Edinburgh, to the Duke of Buccleuch, the Marquis of Lansdowne, and other authorities.

WILSON'S *Guide to the Yukon*, published by the Calvert Co., is now ready for distribution. The book contains the first reliable and accurate information yet published concerning the Yukon basin and the interior of Alaska. In it are set forth at length descriptions of the different routes into the country, the necessary expenses, the indispensable outfit, advice as to conveyance, etc., all of which make the book one of great value. The book will prove a valuable guide to any one making this trip, besides giving much information in regard to the best places to prospect, the different tributaries of the Yukon, and the general character and contour of the country. The book contains thirty half-tone illustrations taken from along the route.

THE *History of English Poetry*, by Mr. W. J. Courthope, which Messrs. Macmillan have just issued in four volumes, is so far advanced that the first volume will be published within the next few weeks. The author adopts the method of literary criticism contemplated by Gray, rather than the antiquarian method actually followed by Warton. Instead of arranging the materials in mere chronological order from the Anglo-Saxon period, he endeavors, while preserving the order of time, to interpret the development of English poetry by showing the relations of thought between the Middle Ages and the Renaissance. The theory that the Renaissance was a sudden uprising of thought is strongly opposed, and the line of connection between ancient and modern culture is traced through the system of encyclopædic education transmitted to the Latin Church in the decadence of the Roman Empire.

THE next numbers of the *Studia Sinaitica* series will be:—Part V. The *Anaphora Pilati*, in Syriac and Arabic, the Syriac transcribed by J. Rendel Harris, and the Arabic by Margaret Dunlop Gibson, with translations; also a short and early form of the *Recognitions of Clement*, in Arabic, transcribed and translated by Margaret Dunlop Gibson. Part VI. *Select Narratives of Holy Women*, as written over the Syriac Gospels by John the Recluse of Beth-Mari Kaddisha in A. D. 778. No. I. will contain the stories of Eugenia, of Mary who was surnamed Marinus, of Onesima, and of Euphrosyne, transcribed and translated by Agnes Smith Lewis. These very entertaining tales throw a vivid light on the character of monastic life in its prime, and were apparently the favorite reading of the Syriac monks who once formed part of the community on Mount Sinai.

AMONG the contributors to *The Psychological Review* for January are Professor Stumpf, of the University of Berlin, on "Hermann von Helmholz and the new Psychology;" Professor John Dewey, of the University of Chicago, on "The Significance of Emotions;" Dr.

M. Allen Starr on "The Muscular Sense and its Location in the Brain Cortex;" and Professor G. W. Fitz, of the Lawrence Scientific School, on "A Location Reaction Apparatus." Under the "Discussions," Professor Shorey, of the University of Chicago, contributes a paper on "Mind and Body;" Professor Stanley, of Lake Forest, one on "Attention as Intensifying Sensation;" Mr. Henry Rutgers Marshall discusses the terminology of Pleasure, Pain, and Emotion as presented in his book, *Pain, Pleasure, and Æsthetics;* and Professor E. B. Titchener, of Cornell, comments on a passage in one of Wundt's articles. The new psychological literature is also fully discussed.

AN entirely new departure will be made by Macmillan & Co. in the field-book soon to be published by them, entitled *Birdcraft* and written by Mabel Osgood Wright (Mrs. James Osborne Wright), the author of *The Friendship of Nature*. It is the only book of its kind to be illustrated by plates giving in the natural colors an accurate view of the birds described in the text. The importance of these colored prints cannot be overestimated, for they will enable people to determine at a glance the rough classification of the birds they may see about their gardens or along the sea-shore. The text completes the work by giving the descriptions and biographies of two hundred species, a synopsis of the families to which they belong, and a simple Key by which the birds may be identified, either by their color or by some equally visible quality. The book will, moreover, be of a size convenient to carry out of doors.

A NEW edition of the novels of Daniel Defoe will be published by J. M. Dent & Co. in England and by Macmillan & Co. in America. It will be completed in 16 volumes, fcap. 8vo., and there will be also a limited large-paper edition. The illustrations will be by J. B. Yeats, and the text will be very carefully edited by G. A. Aitken. The series will contain all the works that seem rightly attributed to Defoe; among others the valuable and very scarce *Due Preparations for the Plague*, the *King of the Pirates*, the pamphlets on the pirate Gow and the Cartoucheans in France, The three available editions of Defoe, all of them incomplete, were issued forty or fifty years ago, and there is certainly need of a carefully edited reprint from the first edition of the works, much of which will be now reissued for the first time. The editor's general introduction will contain a brief biographical sketch and criticism of Defoe's position as a novelist. To each story there will be a separate introduction, giving information respecting the circumstances under which the work appeared; the sources, if any, to which Defoe was indebted; and other matters which call for explanation.

HOUGHTON, MIFFLIN & CO. published in February *Louisiana Folk-Tales*, collected and edited by Alcée Fortier, professor of the romance languages in Tulane University, Louisiana; *The Continuity of Christian Thought*, a study of modern theology in the light of history, by the Rev. A. V. G. Allen, a new edition, with a new preface and a full index; *The Silva of North America*, by Charles Sprague Sargent, Vol. VII., Lauraceæ-Juglandaceæ; *Half a Century with Judges and Lawyers*, by Joseph A. Willard, clerk of the Superior Court, Boston; *Stories of the Foot-Hills*, by Margaret C. Graham; *The Fast and Thanksgiving Days of New England*, by Rev. William De Loss Love, Jr.; *The First Napoleon*, by John C. Ropes, a new edition, with a new preface and a rare portrait; *Commentaries on Insurance*, by Charles F. Beach, Jr.; *Latin Poetry*, lectures delivered at Baltimore on the Percy Turnbull Memorial Foundation, by R. Y. Tyrrell, professor in the University of Dublin.

MACMILLAN & CO. announce that Professor Ralph Stockman Tarr, of Cornell, will publish during the present year two books on Physical Geography, upon which he has been at work for five years; the one intended as a text-book for secondary schools, the other, in which the treatment is much more detailed, as a text-book for colleges and a book of reference for teachers. Both books present the subject from the standpoint of the modern school of physical geography, and place most stress upon the origin of the various land forms. While this side of the subject (called Physiography in the Report of the Committee of Ten of the National Educational Association, by which it is recommended for the secondary school curriculum) is treated with considerable detail, the allied subjects of air and ocean are not neglected. The book is therefore not Physiography but Physical Geography in its broadest sense;

but it differs from other works upon the subject in the fact that land topography is considered as something that changes and has a history that is capable of interpretation. Both books will be abundantly illustrated. The latest material both for illustration and text are introduced, and to this is added much that is obtained from the author's own experience as a student of physical geography in many parts of the country.

THERE is now some prospect of the great life of George Borrow, which has been so long in preparation by Professor Knapp, formerly of Yale University and now of Chicago. Professor Knapp's transference from Yale to Chicago has prevented the earlier publication of the work, but we believe it may be expected this year. It will form three large volumes, and will be a work of extraordinary interest. Professor Knapp began to study Borrow in 1853. It inspired him with enthusiasm for linguistic and gipsy studies; and a long residence in Spain, during which his lines of travel were many times trodden over, led Professor Knapp to gather all his printed books and articles published from 1823 to 1874, and eventually to secure his papers, correspondence, manuscripts, and notebooks, and the scattered remains of his library. From this mass of authentic records it has been possible to prepare a clear, exhaustive, and trustworthy account of his origin, his early struggles, his later triumphs, his withdrawal from the "trumpery society of London," and his absolute refusal to furnish data for his personal history. Professor Knapp says that the obituaries which have hitherto appeared are very unsatisfactory. He excepts only an article by the Rev. O. W. Tancock in the *Norvicensium* for 1882. He also finds the edition of *Lavengro* and *Romany Rye* incomplete, and proposes to restore them with the omitted passages and episodes of the manuscripts, and with full illustrations and comments.

HENRY HOLT & CO.'S February announcements include: Ten Brink's *Five Lectures on Shakespeare*, translated by Julia Franklin; *Jack o'Doon* (Buckram Series), a romantic tale of the North Carolina coast, by Maria Beale; Johnson's *Rasselas*, edited by O. F. Emerson, professor at Cornell; *German Prose and Poetry for Early Reading*, edited, with introduction, notes, and vocabulary, by T. B. Bronson, master in the Lawrenceville school, with portraits; *Stories from Grimm, Andersen*, and *Hauff*, and *Poems* by various authors, edited, with introduction, notes, and vocabulary, by T. B. Bronson, with portraits; Hauff's *Karavane*, with *Poems* by various authors, vocabulary, and portraits, edited by T. B. Bronson; three classic German tales (von Kleist's *Verlobung in San Domingo*, Goethe's *Neue Melusine*, and Zschokke's *Tote Gast*), edited by A. B. Nichols, instructor at Harvard; Benedix's comedy, *Der Dritte*, edited by Miss Marion P. Whitney, of the Hillhouse High School, New Haven.

In *Pain, Pleasure, and Æsthetics*, published last year by Macmillan & Co., Mr. Henry Rutgers Marshall discussed æsthetics from a psychological standpoint. The value of his work is evidenced by the attention accorded it in both England and America, but, dealing as it does with fundamental psychological problems, it is somewhat difficult to be read except by those versed in the terminology of the "new psychology" which the author was compelled to use. In *Æsthetic Principles*, Mr. Marshall's second and smaller volume, which is just about to be published, he has given in much more popular form his thoughts on the problems of æsthetics. He has avoided psychological polemics, referring to his earlier work the reader who would follow in detail the arguments in such matters; and has presented in a clear-cut way the principles he thinks he has established, together with some practical deductions from these principles. While this book will in no way take the place of Mr. Marshall's former work, as it omits much of the matter there discussed, and contains not a little that is new, it will be of use to the psychologist as presenting both an introduction to *Pleasure, Pain, and Æsthetics*, and a digest of the æsthetic principles there discussed.

THE editors of the *Psychological Review* announce for publication early in February the first issue of a Bibliography of Psychological Literature, called *The Psychological Index*, to be issued annually. The first issue comprises the titles of the literature of Psychology and cognate subjects in all languages for 1894. It may be ordered at once from Macmillan & Co., price 75 cents, or, when ordered with a subscription to the *Psychological Review*, 50 cents. The *Index* is prepared by Dr. Livingston Farrand, of Columbia College, and Mr.

H. C. Warren, of Princeton. The *Psychological Review* announces, also, the founding of a series of Monograph Supplements, consisting of longer dissertations, researches, etc., to be issued at intervals as they may be presented to the editors. They will be numbered consecutively, and 4–6 numbers will constitute a volume. The first of these Monograph Supplements is now ready. It is a research on *Sensations from Pressure and Impact*, by Dr. Harold Griffing. These *Monographs* may be ordered at the rate (by subscription) of $4 a volume of about 600 pages, or by single numbers at from 50 cents to 75 cents, according to the number of pages. Papers for publication may be sent to Prof. J. Mark Baldwin, Princeton, N. J.

Social Theology, by the Rev. William De Witt Hyde, D.D., President and Professor of Mental and Moral Philosophy in Bowdoin College, will be published shortly by Macmillan & Co. This book aims to present the doctrines of theology as the logical development of the conception of God as the immanent Ground of the world; the incarnate Logos of human history; and the informing Spirit of social progress. Rejecting whatever the doctrine of evolution and the critical reconstruction of sacred history and literature have rendered untenable in the traditional theology, it aims to "strengthen the things that remain" by showing that sin and law and judgment, repentance and faith and regeneration, are not dependent for their reality upon the dates of ancient writings or the formulations of mediæval theologians; but are stubborn facts and social forces which, under one name or another, lie at the foundation of a rational interpretation of human life and human society. Refusing to identify the kingdom of God with the church, and affirming that the real kingdom of God must be wrought out of the solid substance of domestic, economic, political, and ethical relations, it recognizes that the church in some form or other is essential as a training school in this socially serviceable disposition which is the essence of religion; and discusses the relative worth of different forms of ecclesiastical organization, and the prospect of church union, from this social point of view.

PROFESSOR ARTHUR CAYLEY, of Cambridge University, who died there at the age of seventy-four years, was one of the most eminent English mathematicians of our century. To him is to be credited the discovery of the theory of invariants which has made so signal a change in algebra. He made also a closely analogous discovery in analytical geometry, namely, the geometrical "absolute," which has re-created our conception of space. A third remarkable discovery was the theory of matrices on which multiple algebra is based. He was a scholar of immense erudition, and all his work showed the most perfect and conscientious finish. His works are comprised in perhaps a dozen quarto volumes. Professor Cayley came of an ancient and formerly a great family, Roger de Cailli being a great lord in the reign of Henry II. His grandfather and father were both merchants in St. Petersburg, and the latter married a Russian. Though born in England, Cayley's mother tongue was Russian, and his features had a Russian cast. He spoke most European languages well. He was a brilliant scholar at Cambridge, which was then as now the centre of mathematical study in England, and was first wrangler and first Smith's prize man in 1842. It is reported that when the tripos list was handed to him he did not take the trouble to look at his standing till next day. After taking his degree he practised law for a time, but he was attracted from a lucrative practice in conveyancing by the offer of a professorship at Cambridge, with a salary which was at first very meagre. He was twice married, but had no children.

Reviews.

The Melancholy of Stephen Allard: A Private Diary. Edited by Garnet Smith.

It is nearly three centuries since Robert Burton wrote his *Anatomy of Melancholy*—a work the more remarkable because it was the production of an age of hope and action rather than an age of introspection and depression. This standard text-book has now received a kind of companion in a volume which sets forth at great length, with the utmost particularity, and evidently from the standpoint of a very ample scholarship in philosophy, literature, and art, the sources, the moods, and the temper of melancholy at

the end of the nineteenth century. Never before in the history of the world has melancholy received so many artistic expressions as during the present century. The sadness which left its permanent impress in the fugitive lines of the Greek anthology was largely the expression of a decadent civilization—of men who were aware of the decline of civic, religious, and personal life. This century, on the other hand, has been marked by strenuous activities, by high hopes, and by immense forward impulses. Side by side, however, with the strain and stir of the century, there has been a morbid vein of thought and feeling, which has shown itself again and again in men of sensitive temper, like Leopardi, Leconte de Lisle, Heine, Alfred de Musset, Guy de Maupassant, Amiel, and in the work of a great number of novelists of more or less power and insight. The melancholy expressed by these writers in so many forms and often with such literary charm, when not due to temperament or manner of life, is due largely to the fact that so many specific hopes have been defeated. Science has done many things, but it has failed to solve the final problems. Democracy has done many things, but the conviction grows that, beyond the form of government, the real question is the question of individual character. Society has tried many things in the hope of finding happiness in them, and, while these things have not turned to ashes, they have not fulfilled the promise which they seemed to hold out. In the midst of immense material progress and vast human activities, the human spirit has found itself in this age, as in every other, unable to slake its thirst at any of the fountains of knowledge.

The most complete expression of this temper and attitude which has recently been given the English-speaking world is to be found in *The Melancholy of Stephen Allard*—a book remarkable for its breadth of knowledge, for its power of following all the sinuosities which the melancholy mood pursues, and for its skill in conveying the general impression of futility in which the melancholy mood delights. The unknown author of this book makes the complete tour of the world of purely human resource, and finds that all things are dust and ashes. He seeks by turns every source of consolation, and finds them all inadequate. He goes to science, to the philosophers, to the poets, the artists, the moralists, and the mystics, and none of them satisfy him. He turns to love, to investigation, to action, to meditation, and everywhere finds himself confronted by the old doubts, questionings, and uncertainties. Plato does not satisfy him, neither does Lucretius. He turns away from the constructive thinkers, but he finds the destructive thinkers equally unsatisfying. Whichever road he takes brings him back to the point from which he has set out. Like Amiel, of whom he has much to say, he travels in a circle. No sooner does he arrive at a position than he perceives how relative it is; no sooner does he reach a conclusion than he is conscious of a thousand modifying facts which prey upon it and dissolve it into thin air. "I am weary," he says at last, "of this storm and stress of thought; weary of analysis and synthesis, weary of criticism of analysis and synthesis; weary of contraries, weary of my despair of reconciling contraries." . . . *The Melancholy of Stephen Allard* is not a book to be read for inspiration or guidance, but it possesses deep interest for those who want to know the disease of their own time.—*The Outlook.*

Whether it be truly a private diary or only a make-believe, this book belongs to the class of confessions of which Augustine's is the noblest, Rousseau's the meanest, and Amiel's the most lackadaisical. . . . The hero of this book illustrates by argument, by criticism, and by a tenuous thread of narrative the character of a person wholly absorbed in the paradox of life, who is without volition, because he has no object more attractive to him than the rest, but with a throng of antithetical ideas on every topic of life. He differs from most of those whose confessions of mental uncertainty have been given to the word by reason of his youth. While others have mingled much personal experience with their meditations upon the utility or uselessness of life, on the trustworthiness of faith and the merits of action, he frankly acknowledges that he knows nothing of the world, and that the causes of his melancholy lie wholly within himself. In his early years he discovered in himself the capacities of an artist. But he foresaw that to enjoy the life of an artist he must have money, and his poverty was extreme. So he turned to books. Here his unpractical disposition asserted itself. He neglected the matters which examiners insisted upon, but devoted himself with enthusiasm to books which few read and fewer still understand. At Oxford he was known as a man of strange learning to such of his contemporaries as knew him at all. He talked little, but willingly sang or played for his companions, his skill and taste in music being far above the ordinary. The lack of comfort in his room led him to discourage visitors, and he had neither friends nor enemies. He was simply one who stood alone, not by superior strength, but from lack of the power to attract others. Disappearing from the university almost unnoticed, he continued his meagre, studious life in a place remote from those who had known him. He earned enough to pay for his lodging and food and clothes, to buy a book or an engraving, or a piece of music for his violin, and to visit the seaside for a

fortnight in summer. A small legacy enabled him to drop his employment for a year and to while away the time in the country. There, it is to be understood, this book was written.

The attractiveness of such a book depends largely upon the style in which it is written and upon the skill with which the author uses his learning. Since the times of Robert Burton and Sir Thomas Browne, it has been an inviolable tradition that the English of such a book shall be pieced out with a smart show of Greek, Latin, and in fact all the languages the author can master. Proper form requires that most of these classical and foreign tags shall be paraphrased, so that even the unlearned reader may glance along the page without being overwhelmed by a sense of mystery. The style should have a mere suspicion of antique flavor, with a strange word now and then, like those which Sir Thomas Browne wrought so cleverly from classic material. These things go further with readers than the philosophy, which is almost certain to be monotonous. In all these points of excellence, *The Melancholy of Stephen Allard* stands very high. The author has displayed varied erudition in the most interesting way. Only a very small number of his quotations are open to the charge of being hackneyed or commonplace. Many of them will give even experts a sensation of novelty. . . .

Stephen Allard's reading, wide as this book shows it to have been, was nevertheless restricted to writings that deepened rather than dispelled his melancholy. He gave signs of acuteness as a critic, but only in the one line to which all his thoughts were bent. The books which he read show a wide range as to time and place, though naturally covering most thickly certain mystical periods, that of Neo-Platonism, for example, and Buddhism, Roman Stoicism, and French sentimentalism. He dwells much with Goethe and frequently visits the pages of Marcus Aurelius. The books that he has read are not usually those written in youth. He is full of experiences which rightfully associate with gray hairs and a cracked voice. To estimate his own character many deductions must be made. For this diary is ostensibly the record of youth. Youth, indeed, has its experience. It is sometimes more cynical than middle life or old age. It speaks as if it were conscious of all the ages that lie behind it. But its words and tones are imitative as a rule. It exaggerates its own maturity, lest it seem raw and unsophisticated. On the other hand, it must be remembered that some men are born old. Genius on the lips of a boy in his teens speaks sometimes with all the authority of the centuries. . . .

Stephen Allard is not to be understood as blaming the world. His melancholy is not wholly undesirable. He would cure it, but in his own way. He has his opinion, looking over his books, that the world has better things in store for men of his kind. He looks to a socialism modified according to his own views, for relief. It is curious to see how individual socialism is: every man has his own system, as once every man had his own god. But for himself he must perforce have recourse to the old remedies, a little love, a little art, a little humor, a little pride, a little courage, a little honest belief that selfishness is not the whole of life, a little constraint on the tendency to meditate about problems that are insoluble. The prescription does not prove efficacious. He is really too much in love with his moodiness to abandon it. If he were not sad he would be sad for lack of sadness. Pneumonia solves the problem for him. His last thought is: "I have loved wisdom, but wisdom has failed and would fail me; let my sole wisdom be the wisdom of love, let me trust that there is unity behind and indifference, that there is some reconciliation of virtue and happiness, that Love is Lord of All."—*The New York Tribune.*

Greek Studies: A Series of Essays. By Walter Pater, late Fellow of Brasenose College. Prepared for the Press by Charles L. Shadwell, Fellow of Oriel College.

It is only when people come to read the last productions of a great writer who dies in middle life that they quite realize how much literature loses by his death. The thought occurs vividly to one on going through this posthumous work by Mr. Pater. It accentuates our sense of loss as few volumes have recently done. It is the fruit of scholarship as ripe as it is rare; it is written with the consummate mastery of all the resources of literary art which won its author his unique place in English letters; it is at once luminous and profound, analytic and synthetic, full of fancy and originality, rich in language, thought, and suggestion; and withal it is only a fragment, a sort of foretaste of what Mr. Pater intended to give us. What he might have done had his life been spared to run to the Psalmist's limit we can only mournfully guess. Called away suddenly, he left his work unfinished; yet what he accomplished is enough, and more than enough, to keep his memory green while England takes any delight in the finer side of literature. The present studies deal with subjects of perennial interest. For, however much the world may be under the dominion of science, sentiment and imagination are not to be banished, and as surely as they assert themselves so surely will men hark back to myths and mythologies, the art, the poetry, and the life

of ancient Greece. Mr. Pater was, so to speak, steeped in Greek thought and tradition; he might be said to breathe the Greek atmosphere as his native air. Assuredly no writer has succeeded better, none perhaps so well, in recreating certain phases of that old-world existence which, in spite of the braying of modernity, so potently affects us to-day. There is a notion abroad that Mr. Pater was merely an ingenious weaver of words. Nothing could be further from the truth. He was, indeed, a writer of great excellence and infinite charm; but he was also a most laborious student. "Persons only superficially acquainted, or by hearsay, with his writings," says Mr. Shadwell in his interesting preface, "are apt to sum up his merits as a writer by saying that he was a master, or a consummate master, of style; but those who have really studied what he wrote do not need to be told that his distinction does not lie in his literary grace alone, his fastidious choice of language, his power of word-painting, but in the depth and seriousness of his studies. That the amount he has produced, in a literary life of thirty years, is not greater is one proof among many of the spirit in which he worked. His genius was an infinite capacity for taking pains. That delicacy of insight, that gift of penetrating into the heart of things, that subtleness of interpretation, which with him seems an instinct, is the outcome of hard, patient, conscientious study." How, indeed, could it be otherwise? Literature, as Coleridge remarked, does not grow like a tree, nor gush forth like the song of a bird, without effort or premeditation. If there has been one man in these latter days who more than another illustrated the virtue of labor, it was Mr. Pater. The present volume has all his characteristic excellences; shall we add that it is comparatively free from his characteristic defects? Less ornate than some of his earlier works, it is also less involved, and it is an object-lesson to the facile critic. Its matter is all old; that is to say, the papers of which it consists are reprinted from various magazines and reviews. There are nine essays in all. One is an exquisitely poetic "Study of Dionysus," another a subtle and splendid appreciation of "The Bacchanals of Euripides"; two are concerned with "The Myth of Demeter and Persephone," two with the "Beginnings of Greek Sculpture" (the heroic age in Greek art and the age of graven images). One deals with "Hippolytus Veiled—a Study from Euripides," the last two being about the "Marbles of Ægina" and "The Age of Athletic Prizemen." In the space at our disposal it would be impossible to analyze Mr. Pater's work, impossible even to sketch its merits. The book, indeed, is not to be analyzed, but to be read, re-read, and read yet again, then laid aside and taken up often in leisure moments, both for the extraordinarily vivid glimpses it affords of the old dead time, to use Carlyle's impressive phrase, and for its exquisite prose. Nothing better, perhaps nothing quite so good, has appeared for many a day. It is marvellously suggestive, marvellously quickening and stimulating; in other words, it is Walter Pater at his best, and higher praise it would be difficult to give. —*Publishers' Circular.*

The Aims of Literary Study. By Hiram Corson, LL.D.

. . . We have to-day very, very few teachers of English literature who have exercised any such influence over their students as Zarncke exercised for many years over some of the best scholars of Germany. But of these few there can be no doubt that Professor Corson is one. I do not know who—among the younger teachers of English—have ever studied with him; but they know themselves, which is the important matter, and their students reap the benefit of it. Among all the teachers in America, I suppose Professor Corson is one of the few who are really men of genius. With all his eccentricities and mistakes (I speak with too much earnestness to have regard to conventionality), Professor Corson has a keenness of insight into the living meaning of things that I can compare only with the power of Mr. Ruskin, or possibly of Professor Dowden, among those now living who have given thought and study to the interpretation of literature.

It is only of recent years that this power has come to expression in books. And these books, remarkable contributions to criticism as they are, do not adequately convey Professor Corson's influence. It is therefore an excellent thing that he has now endeavored to condense the spirit of his teaching into an essay called "The Aims of Literary Study." It will be readily inferred that I consider the book of extreme value to all interested in the subject. It has the great merit of conveying successfully just what it attempts to convey. I do not think any one could mistake it. A student of Professor Corson who reads it feels at once a revival of the old fire that was kindled when he first went into that stuffy lecture-room in White Hall. On others, the effect will perhaps hardly be so striking; but still the book will say what it is meant to say. . . .

It is impossible to give the full purport of a book in half a dozen extracts, yet these quotations will, I hope, give an approximate notion of what Professor Corson would have the teaching of English literature. He would have it a force which should form and strengthen the spiritual nature of the student. With his intellect, in and for itself, it would have nothing to do. Spiritual and intellectual —we know well enough what the words mean, though it is hard to define the precise difference. Now any one can see the value of such suggestions; the difficulty comes in carrying them out. I believe there will be many a zealous and practical teacher of literature

who, having read the book thoughtfully, and considered what it implies in university teaching nowadays, will lay it down with a "This will never do." Such is, in fact, my own feeling, to be quite honest. It will not do—for university teaching. Professor Corson's answer will be, "So much the worse for the universities and those who are taught there." And to see how good is to come out of the deadlock requires a wiser head than mine. But there are one or two things which should be held in mind.

Universities and colleges at present concern themselves almost entirely with one only of the several elements which should make a part of everybody's education. Surroundings, conduct, art, religion, these are elements of vast importance in education; but with these the university does not particularly concern itself. Whether this confinement of its sphere be for good or ill, may be an open question; but, on the whole, it will be allowed that as a matter of fact the university does very largely confine itself to science. Some universities are devoted to science for its own sake, and not as an educational agent. But our American universities deal chiefly with science for its educational effect. Now the educational effect of science is twofold: it is special, as when a man who intends to be a chemist studies chemistry, or as when a man who desires to have any sort of information or training pursues the particular study that will give him the information and training he desires; and it is also general, as when we consider the strengthening and formative effect of university study as a whole. In these two directions tends almost all university study. It educates a man in particular branches of knowledge, and it gives him also the discipline of scientific thinking. Those things which cannot be brought under one or another head do not, as a rule, have any place in university curricula. Many excellent educational forces have no place in university curricula. Conduct, surroundings, art, religion, have no formal representation there except as dealt with by science. Cardinal Newman, in speaking of a certain theory or philosophy, once said: "Where it prevails, it is as unreasonable to demand for religion a chair in a university, as to demand one for fine feeling, sense of honor, patriotism, gratitude, maternal affection, or good companionship, proposals which would be simply unmeaning." The university, in other words, is commonly regarded as the training-school for the intellect. And in no scheme for intellectual training alone does Professor Corson's literary study find any place; he would be the first to say so. Whether it should be so, is another matter. That it is so, is fully understood by Professor Corson, as we see by his treatment of that essential feature of the present university system, the examination. The university concerns itself with intellectual training; its whole system, and method, and discipline is designed for intellectual training. Other educational forces it deals with only incidentally; they must look out for themselves.

So the matter stands at present. Literature is, in a manner, out of place in the universities. Every good teacher of literature has felt it a hundred times. The study of language is one thing; but the study of literature as one of the fine arts, save as a branch of history or psychology, is not a university discipline. Efforts to make it such result to the detriment of literature as an art. And that gives the relation of Professor Corson's book to present university teaching.

One thing further: In spite of much that may be said, it does not seem to me that the present is a time in which the intellect is accorded too high a place of honor. I should say, on the other hand, that comparatively few people nowadays have had the advantage of an education which has enabled them to use their intellects to full advantage. The time is not overburdened with thought; or, if it is, the trouble lies with those who would like to think. The schools may be full of ridiculous analytic method in the name of thought, but the world is full of ridiculous mental processes of no name at all. One may be heartily in sympathy with Professor Corson's enthusiasm for spiritual education, and yet not acknowledge that we have too much intellectual education. Or we may have too much of it, but it isn't of the right sort. The question is not one of substitution. We must keep on doing one thing (do it better if only we could), and not leave the other undone.

I have tried to show clearly the place of this book of Professor Corson's in our thinking about education. It is a very small book—in fact, it is an 18mo. I wish it were larger, for it ought to hold a place of dignity on the book-shelf alongside of works of greater size but lesser excellence. In its present shape, however, it will be easier to bind it upon the tablet of the heart—which is rather more to the purpose.—EDWARD E. HALE, JR., in *The Dial.*

Natural Rights: A Criticism of Some Political and Ethical Conceptions. By David G. Ritchie, Professor of Logic and Metaphysics in the University of St. Andrews.

Prof. Ritchie's apology for setting his teeth to a well-gnawed bone is not necessary; he has found some shreds of meat on it yet. Indeed, to stick to the figure as a dog would to the bone, not a little marrow is laid bare for the first time under his crunching. Leaving to Bentham the work of logical dissection, to Burke that of passionate and thrilling denunciation, to Sir Henry Maine that of showing what that ancient law really was which the French theorists identified with the flights of their metaphysic wit, Prof. Ritchie takes for his own the humbler task of tracing the his-

toric evolution and significance of the theory, and of each of the leading examples of natural right—that prime article of the political creed of a hundred years ago in France and America. Following the lead of M. Charles Borgeaud, he finds in the theological jargon of the English "Levellers" of the seventeenth century the main root of the "principles of '89"; itself a growth in the soil of the Reformation, it was not transplanted to France until Locke had given it philosophic cultivation. In Rousseau's garden it grew to what we know. Prof. Ritchie remarks with much justice:

"No great writer, perhaps, has suffered more than Rousseau from having his views judged by his weakest writings. The 'Contrat Social' is a book much more talked about than read, and the prevalent opinion about Rousseau's social theories is derived from the paradoxes of his early prize essays. . . . But even in the 'Discourse on Inequality' he recognizes that the state of nature 'has, perhaps, never existed, and, probably, never will exist,' and that when he speaks of it he is using a hypothetical argument, and not attempting to describe the actual original state of mankind."

Prof. Ritchie does not take leave of the historic evolution of the natural-rights doctrine in '89; he shows its existing vitality to be in the form of contemporary socialism. In fact, with only some slight changes in form—such as the transition of the *droit du travail* into the *droit au travail*—the old asseverations of the rights which nature, as opposed to society, gives to man are to-day urged by socialists with as much passion, if not with the same aim, as by revolutionaries and republicans a hundred years ago. All these rights may be summed up in the single "Right of Pursuing and Obtaining Happiness," which might be taken as a good definition of the aims of socialism—that "large order on the bank of Providence," as Prof. Ritchie calls it. In his criticisms on the modern applications of the natural-rights theory he is generally acute and satisfying. His turn for happy characterization may be inferred from his reference to "those two scholastic theologians, Mr. Henry George and Pope Leo XIII." As a final citation, with some painful local bearings for New Yorkers just now, we give the following: "Reformers are always apt to look forward to 'living happily ever afterwards' when once the great crisis is over. But it is only in old-fashioned stories that trouble ends with the wedding-bells."—*The Nation.*

Corea, or Cho-sen, the Land of the Morning Calm. By A. Henry Savage-Landor. With numerous text and full-page illustrations from drawings made by the author.

The author of the book called "Alone with the Hairy Ainu" has a leaning toward promising titles. The present book on "Corea, or Cho-sen, the Land of the Morning Calm," is timely in its subject and very lively in its character. A modest preface assures us that it is the writer's purpose merely to offer his readers a few dry facts about Corea, without pretence to literary style, of which, he says, he knows nothing, and accompanied by original illustrations, which, however lacking in artistic merit they may be, he ventures to hope have preserved, in some degree, the individuality of his subject.

The drawings, so far from being "snappy," as might be expected from an artist who confesses to painting a full-length life-sized portrait in an afternoon, are, in reality, grave and delicate, possessing, to a considerable degree, the attribute that painters are pleased to call "quality," and that is the last thing looked for in a hasty study. We fancy also that Mr. Landor has been peculiarly fortunate in the way his work has been reproduced. But as to the subject-matter of the book, while it may not be literary, and the most elastic imagination could not conceive it as so being, dry it emphatically is not. The facts, gathered with great care and insatiable curiosity, are not just such as will appeal to the public of John Lafarge, Lafcadio Hearn, Percival Lowell, and other interpreters of the deep-lying poetry in the customs and individualities of our antipodal neighbors, but to the habitual reader of travels they will prove a mine of entertainment. To Mr. Landor, Corea and the Coreans are frankly and constantly queer, and his joyous presentation of their various queernesses, from the manner of dressing the hair, which he has conscientiously tried to get at, to their manner of murdering criminals, is one that the seeker after style in literature must first endure, then pity, then embrace. At the end of the book, even a fastidious reader may be tempted to pronounce in its favor, the impresssion is so vivid, and the candor so engaging.

One of Corea's queer streaks is the arrangement of her currency. This consists of brass coins, which go by the name of cash, and 2,000 or more of which make up the Mexican dollar. Mr. Landor makes an astute reflection on this burdensome currency, which might be pondered, with good results, by American protectionists. "Great trouble," he says, "has been and is continually experienced in the kingdom, owing to the lack of gold and silver coins, but to the Corean mind, to make coins out of gold, and to let them go out of the country, amounts to the same thing as willingly trying to impoverish the fatherland of the treasures it possesses; wherefore, although rich gold mines are to be found in Cho-sen, coins of the precious metal are not struck, for the above-mentioned reason."

Mr. Landor is not more favorably impressed by the lot of Corean women than by the nature of Corean coins. He finds it a sad, dull life, the only privilege of which is the per-

mission to walk the streets after dark, when all the men are shut in, by law, and when the tiger prowls in search of food. The Corean woman has no name, being known before marriage as "So-and-So's daughter," and after marriage, which occurs at a very early age, as "So-and-So's wife." When we think of the disgust an American man of to-day feels at being known as Mrs. So-and-So's husband," we can but sympathize with the patient Corean example of nonentity.

The Corean soldier is another abnormal product in Western eyes, and the author's description and portrait of the infantry soldier, with his little hat tied under his little chin, his numerous pockets making a huge bunchunder his belt, and his baggy, padded trousers, remind us irresistibly of Daumier's Chinese soldier aping the European aspect. But Mr. Landor's own experiences among these island people are, on the whole, more stimulating than his information gained at second-hand. No amount of philosophizing could make us so realize their grave and childlike interest in the toys of life, as does the episode of the patent-leather shoe left outside the palace, in the struggle between Mr. Landor's courtesy and that of the courteous king. The shoe was discovered, and its glossiness, supposed by the natives to be due to a coating of glass, reported to the king. It was then brought into court, where the wildest excitement greeted it, to the temporary exclusion of all public business. . . .

We can only say, the literary gourmet may as well skip this worthy little volume, but the general reader will miss a good deal of fun if he follows this example. Life, death, crime, amusement, sorrow, all pass under the author's joyous eye, a panorama especially adapted to his taste for the curious—and he takes his notes, with full confidence in his reader's interest. He even presumes upon their indulgence at times, as when he drops into the most atrocious punning that ever found its way into print. To be quite fair to the public, that we are tryiug painfully to guide in the way of truth, we must warn them that they will have to expect extremes in the way of humor. Mr. Landor goes so far as to think it is funny when he tells his reader that he is not so well up in wines as he is in "oils," being employed in the art of oil-painting. Yet, withal, he is so naively certain of being forgiven for his sins, that we must needs shrive him as far as our authority goes, and commend him, in this respect, to the mercy of the public. — *The New York Times.*

The German Universities. Their Character and Historical Development. By Friedrich Paulsen. Translated by Edward Delavan Perry, with introduction by Nicholas Murray Butler.

In this volume the student of education will find much to attract his attention. The work forms, in the original, the introductory part of the work published under the direction of the Imperial German Government as an accompaniment to its educational exhibit at the Columbian Exposition. No less interesting than the work of the German scholar, is the introduction furnished by Prof. Butler, of Columbia, who discusses the relation of the German universities to the problems of higher education in the United States, in a way which is calculated to dispel a few illusions concerning the function of the university and of the college, a distinction which "has thus far proved too subtle to reach the understanding and too commonplace to satisfy the pride of the Americans." The professor at the outset takes issue with Von Holst, who says that there is not a single university in the United States, in the sense attached to the word by Europeans. It is pointed out that there is no common agreement in Europe as to the meaning of the word "university," so it is evident that the German professor contrasts the American "university" with its German prototype, a word for which we will have to apologize for using, the relation having been so emphatically denied. Von Holst assumes that until America exactly reproduces the development of the German university, there will be no American university, an assumption which Prof. Butler characterizes as false. "When the universities of any country cease to be in close touch with the social life and institutions of the people, and fail to yield to the efforts of those who would readjust them, their days of influence are numbered." For this reason, he says, the German type would not flourish in America, and it would not meet our needs. So Prof. Von Holst is not likely ever to see a university in the United States, "if he persists in giving to that word its technical German significance."

Using the term in a broader sense, however, would give us "six or eight American universities in existence to-day, and half as many more in the process of making." Von Holst's confounding of the American college with the German gymnasium "is inexcusable." It is neither the counterpart of the English public school, the French Lycee, nor the German gymnasium. "Its free student-life and broad range of studies liken it in some degree to a university; but the immaturity of its students, the necessarily didactic character of most of the work of its instructors, and the end that it has in view, mark it off as belonging to a different type." There are 430 American colleges, and in no two of them is the course of study precisely the same. "In one very impor-

tant respect," says Prof. Butler, "the American system of higher education is distinctively superior to the German. In Germany a clear-cut dividing line between the gymnasium and the university is drawn by the complete and carefully preserved difference in method, in spirit, and in ideal that exists between them. The contrast between the narrowness of the gymnasium and the broad freedom of the university is very sharp, and many a university student loses his balance entirely, or wastes much precious time and force, in adjusting himself to his totally new surroundings."

Universities had their origin in France and Italy at the beginning of the second half of the Middle Ages. The struggle for knowledge broke out in the latter part of the eleventh century, due to the bringing together of East and West by the Crusades. This development is briefly and clearly traced from this period to the time when "the modern world separated itself from the Middle Ages in the great revolutionary periods of the Renaissance and the Reformation," both of which deeply affected the condition of the universities; the overtaking of Humanism by the Reformation, under the influence of each of which the development of the German university was worked out. The relations of the German university to the state, to the church, and to the community are pointed out, and the methods of teaching, and mode of life of the students, have their separate chapters. The appendix gives a list of German universities, a bibliography, and statistics drawn from the catalogues of 1894–5. The volume is adequately indexed. The general appreciation for and wide imitation of German universities in this country, calls for an acknowledgment of the obligation due Prof. Perry from American educational interests, for the excellent translation of the work.—*The Rochester Herald.*

Sources of the Constitution of the United States, considered in Relation to Colonial and English History. By C. Ellis Stevens, LL.D., D.C.L. New edition, revised and enlarged. With appendices.

Until quite recently the study of the sources of the American Constitution has been strangely neglected. Mr. Gladstone only expressed the accepted view when he wrote in *Kin beyond the Sea* that, as the British Constitution is the most subtle organism which has proceeded from progressive history, so the American Constitution is the most wonderful work ever struck off at a given time by the brain and hand of man. So far as relates to the framing of the Constitution and its embodiment in a written document, the statement is no doubt true, and the praise merited; but if, as not unfrequently, it be taken to mean that the laws and institutions embodied in the Constitution were evolved out of the inner consciousness of the members of the Philadelphia Convention, it would be grotesquely false. Those laws and institutions had their root in the laws and institutions of the Colonies themselves before the separation, and in the mother country which had given them to the Colonists and continued to afford the example of her own political development. This has been recognized in a general way by writers like Maine and Bryce, but no one has yet undertaken to trace these sources in detail, and only last year Mr. Douglas Campbell, in his ingenious but wrong-headed book, put forward the astounding statement that in America there was scarcely a legal or political institution of English origin, and endeavored to trace them to a Dutch source. This was the volume which drew from Mr. Gladstone, who can scarcely have looked into this part of it, the statement that the English people were a great fact, but much in need of a vigorous canvassing of their character and their claims. In no respect certainly can their claims better bear canvassing, as has been abundantly shown by Dr. Ellis Stevens, an American writer, in the able treatise on the sources of the American Constitution, which is the subject of this review. The English origin of the American Constitution is, perhaps, of less account to Englishmen—for we have our own Constitution to boast of—than to Americans, to whom Dr. Stevens introduces it with a certain air of deprecation; but its recognition is called for by the truth of history, and is here established in a manner that admits of no reply.

If the indebtedness of the framers of the American Constitution to English precedents has not been more fully recognized, it is not merely that in the first bitterness after separation such indebtedness would have been matter of reproach, but also because much of the borrowing was indirect, institutions being copied from Colonial institutions which had themselves been copied from English models; and the history of English Colonial institutions has not yet received the attention due to it. No subject, indeed, in this branch of literature would better repay treating than the constitutional history of the Colonies. The primary object, of course, would be not American, but English,—to trace the true constitutional lines on which our Colonial Empire has grown up. But no small part of such a book would be taken up with the American Colonies before the separation, for it was in them that the English Colonial system was built up and worked out. After the separation, these Colonial institutions furnished the chief precedents in framing a Federal Constitution for the United States; and should Imperial Federation ever be realized—a task not dissimilar from that carried out by the framers of the American Con-

stitution—it is at least conceivable that America might in part repay the debt by supplying us with some useful precedents from her subsequent experience. . . .

Dr. Ellis Stevens has satisfactorily worked out the subject in all its parts, and his little book, which contains the text of the Constitution in an appendix, supplies an admirable text-book for the study of the American Constitution, both in its working and in relation to our own constitutional history.—*The Spectator.*

Morte d'Arthur. Second Portion. The text as written by Sir Thomas Malory and imprinted by William Caxton. With an introduction by Prof. Rhys, and embellished with many original designs by Aubrey Beardsley.

Aubrey Beardsley's illustrations for the second volume of the Morte d'Arthur, like those of the first, are sumptuous, grave, delicate, intensely expressive of the dreamy splendor which Malory's work conveys to modern minds.

There are tall figures of knights bent before the Holy Grail, like communicants before a chalice, in a scene wherein the water lilies have the elevation of emblems; knights mourning like weeping willows; knights in armor, tender as ballads of love; great ladies in gowns falling like marble draperies on ideal bodies, swans in waves of silver, feathery wings of angels, tall, exotic, passionate flowers, jewels of inspiration and of patient labor, miracles of wit, and learning, and grace.

They are not to be popular, for they are not like everything that the world has seen, except in vague impressions of crystal chandeliers reflecting millions of rays of light and life. They are not to be praised by the critics, for their models are not in the current prints. They are beautiful, but they are not commonplace. They are absolutely sincere, and sincerity is seldom welcome.

They will be derided. Derision is so easy! Every year in Paris, London, New York, and elsewhere, art competitions reveal two or three young men who have taste for great painting, gift of composition, sentiment of color, sense of harmony and beautiful lines, who seem apt and are apt in reality at representing epic scenes, aspects of the eternal drama, terrifying and grand pages of history.

The elect go to Rome, Spain, Greece, and Africa. They consult Raphael, Michael Angelo, Leonardo da Vinci, and Murillo. They see the sky under which Pompey fought, the place where Cicero spoke, the one where Cæsar was killed; they visit the palaces of the Moors, they relish the freshness of cool sacristies wherein the power of faith called angels and made of them servants; at Sparta, they cull branches of laurel near the light lake where Leda saw the swan; in Attica, they ascend the mountains shaded by palm and olive trees that the feet of the gods traversed. They return to Paris, London, New York, and elsewhere—what do they paint? Delicious little, very little canvases, pretty, amusing, ingenious, painted with amazing skilfulness, and on which, in drawing-rooms incumbered by transcendental bric-a-brac, a model adroitly dressed shows her gown.

And then? And then, that is all, the promising historical painter has become a marvellous manufacturer of Yankee notions. If he thinks of his apostasy he consoles himself with words like impressionism, modernity, and others that are entirely destitute of common sense. In truth, he has renounced his magnificent future, and doubtless he has done well; because, if he had not renounced it, he could not be the cause of battles of great picture buyers before a panel of the size of a dinner plate, the frame of which is immeasurable and flames like a furnace. He could not have a palace and piles of gold. And then, perhaps, he might be laughed at, like Aubrey Beardsley.

Love of allegory and symbols, the conviction that painting is a muse, that the artist is not one who sees only what he may touch with his hands, that wit and fantasy profound and thoughtful have the right to exist, and that it is well to say what one thinks, even at the risk of being relegated to the ideal asylum, where many men of genius are, have made of Mr. Beardsley's work one of the most delightful expressions of our time. The publishers may not be praised too much for having intrusted to him England's romance of chivalry.—*New York Times.*

John Addington Symonds. A Biography compiled from his Papers and Correspondence. By Horatio F. Brown. With portraits and other illustrations. 2 vols.

Not one of Symonds's books published in his lifetime is so valuable an addition to human knowledge as the autobiography which fills the larger part of these two volumes. Keenly intent there on the interpretation of his own personality, he has unconsciously annotated the religious and the intellectual history of his own time. Perhaps the picture of himself is left incomplete. Mr. Brown may be ungraciously found fault with by interested readers for doing so little to supply what is wanting. Symonds, in spite of his long exile, was not so much a man apart but that he might have been given a setting in the literary life of the day. Yet beyond the very little he tells in his autobiography, and what is contained in the few letters on general topics, there is nothing of the kind. I am inclined to think Mr. Brown has acted with fine judgment. He has made a remarkable self revelation stand out the more clearly. The most candid autobiography must always be incomplete, the best are curiously so on the surface, the writers seeming like painters who should paint their own expression faultlessly

and go astray over the color or the dressing of their hair. And doubtless Symonds's essential qualities and native instincts and aspirations are given by himself with less than due appreciation of those important alleviations of life—its accidents. One would fain hope so, for, truly, it is a painful memoir to read. To his personal friends the matter of it may not be new ; to some it has been certainly revealed in letters. But mere outside readers of his books will have to reconstruct their ideas of his personality.

The recurrent and dominant note throughout this account of himself is one of intense agony. For his physical sufferings, which he bore with great heroism, he seeks no eloquent expression. And this is the more remarkable, because by his own narrative he proves himself to have been by nature and constitution particularly unsuited for the rough contact of the world. His description of how distasteful were his mere material surroundings at Harrow—and these were not the barbaric days of English public schools—is curious. It was not a common kind of suffering for an imaginative boy. But for all his fastidiousness, which must have made his long sufferings well-nigh intolerable, these are only mentioned as unhappy hindrances to work. The cry of agony is from the soul—religious and spiritual conflicts had him on the rack all his life. It is the cry of his generation, but uttered with a sincerity which is as rare as it is painful. The panaceas of his day you see him testing one after the other, and finding none of them avail. And, so far as we are permitted to see, it was weariness rather than conviction that tossed him to the breast of whatsoever belief sustained him at the end. The history of his soul, as he has written it, is not very comprehensible at first sight. One is tempted to wonder, not very patiently, at the length of his struggle. Thinking men of his time were wont to get it over ere they were well out of their teens, and begin life again on a new footing. It might recur, but never with the first violence. (To-day young men accept and reject creeds more easily ; they have other problems.) But for Symonds the struggle never passed. Mr. Brown more than once says this was owing to the fascination which the Absolute exercised over him. I think that is to obscure the case by a fine word. We all desire to accept only what is true for us, but that is not the Absolute. The very name whistles cold in our ears, and most of us would fain make truth a dweller in creeds warmed in other human breasts, and even juggle a little with what we know of the Absolute. None so more than Symonds, save for the juggling. Or so I read his revelations. Instinctively devout, religious by youthful habit and teaching, he yet came to find his creed an intellectual misfit. He would fain have stopped where his friend Jowett stopped. He did tarry wistfully, and if he had any abiding place it was there, but only for short lulls. Negation had no attraction for him. He found no comfort in science. Patient waiting before the unknown was impossible. Positivism, materialism, agnosticism, were impossible. In the whole struggle I read more of strong affection than passion for philosophic truth. He longed for his old creed ; it was nearly his, save for some obstinate doubts that would never let it win. A less honest man had known how to cling there, and regain what clearly was his soul's desire. Both by mental and physical temperament he was unfitted for the contest. In a passage of great interest he tells how it was by the eye things entered his mind most easily, most profitably—that his brain was "always impenetrable to abstractions." This, if an exaggeration, still points to the truth. It is cruel for such a mind to have to grapple with a creed. Of course, it is also very rare. The imaginative interests, stronger than the philosophical capacities, are already engaged by the affections, and imagination and affections pull hard, yet never hard enough, against an uneasy conscience wakened by and yoked with intellectual doubts. His physical suffering, which the struggle intensified, did its part, too, in prolonging and intensifying the struggle.

The other side of himself, which Symonds shows us intimately, is the one where resided his literary ambitions. Here, too, his restless, troubled, conscientious temperament made itself felt. But he gained peace here earlier, perhaps chiefly by an under-estimate of his own powers. His preparation for literature was deliberate and arduous ; his industry under painful conditions marvellous ; his ambitions very high ; he was intensely interested in his own progress up to a certain point ; longed to have outside judgment on his work ; longed for sympathy and appreciation—had, in short, his full share of literary egotism. Yet not a critic has stated his merits so coldly, or pointed so frankly to his defects, as himself. He aspired to be a poet. He knew he was one by vision and temperament. As surely he recognized that formative power of any high order was not his. For anything else in literature perhaps he did not very greatly care. And in various words, and constantly, he lets us see how literature to him was less than life. Indeed, there are not many men who can speak of the labor of a lifetime in so detached and impartial a manner. However good it may be for the literary aspirant to cherish a whole-hearted enthusiasm for the art of his choice, it should be good, too, for him to read these sane and sober judgments on the limited value of literature by one who loved all the arts, who spent himself in learning one, and who was never satisfied with his skill.

I have said it is only to outside readers that the autobiography has matter for surprise. Stevenson knew the temper of the man excellently. Symonds, who began life with

exceptional social and intellectual advantages, was right to the end of his life educating himself out of inte lectual and human narrowness. You trace it in this story of himself, and remember Opalstein's "complete, although unready, sympathies." Then, again, the statement in "Talk and Talkers," "He is not truly reconciled either with life or with himself," has these two volumes for commentary. How our interest ghoulishly feeds on past pain!

To the historian of the Renaissance in Italy the educated world owes a great debt. But it may be he will be longest remembered for this personal chapter in the spiritual chronicle of our troubled, fevered century.—A. M., in *The Bookman*.

The Complete Works of Geoffrey Chaucer. Edited from Numerous Manuscripts. By the Rev. Walter W. Skeat, Litt.D., &c. Vol. VI. Introduction, Glossary and Index.

The sixth volume of Professor Skeat's Oxford edition of "the complete works of Geoffrey Chaucer" contains matter ancillary to the works themselves, in the shape of the editor's introduction, the glossary, and the various indexes. This volume was to have completed the edition as originally announced, but a note accompanies it saying that a supplementary volume, complete in itself, is now being prepared by Professor Skeat, which is to contain the prose "Testament of Love," and the chief poems attributed at various times to Chaucer. If this edition has shown one thing, it is the desirability of keeping the work known to be Chaucer's apart from the work which the ignorance of early editors or the necessities of publishers have at various times ascribed to the author of the "Canterbury Tales"; yet every one who is the least interested in the study of early English will welcome the announcement that the not unimportant texts alluded to are to take a definite form for study under the hands of the man best competent to edit them. The introduction printed in the present volume touches on many matters, summing up a great deal with which readers of Chaucer have been more or less familiar from the prior editions of single texts prepared by Professor Skeat, but giving also much new matter which is likely to stimulate the intelligent reading of the best of early English authors. The peculiarities of Chaucer's language and of his usage and habits of grammar are explained with a thoroughness and terseness to be paralleled nowhere else. Professor Skeat has the remarkable expository art of putting in a sentence or a paragraph what your German essays fill a whole paper with. This terseness makes the technical part of the introduction hard reading, such as a devoted student likes to set his mind to, sure of profit at the end. The most novel part of the introduction is that dealing with Chaucer's versification, a subject once obscure in itself, and even now too often rendered obscure by ill-digested discussion and irrelevant terminology. Professor Skeat makes it clear, and in doing so has occasion to set up a new basis upon which a general theory of English prosody might be raised, and to use typographical symbols which we have not met with before, and which answer the purposes of his exposition to the best and often the most surprising effect. He takes occasion to refer to a paper on "Accent and Rhythm," written by an unnamed author and published in this city, a work which he says deserves to be better known, and which we took occasion in these columns to recommend to students when it first appeared. It establishes a physiological basis for rhythm which, besides being in line with recent ideas of explaining æsthetic effects by doctrines of physical science, has the advantage of really making clear matters which the older prosodies, derived from the Greek and Latin rhetoricians, leave (in an application to English verse) hopelessly obnubilated. So much may be said about the introduction. The greater part of the volume, however, is occupied by the glossary, a compilation of speech forms far more exhaustive and more satisfactory than anything of the kind that has yet been given to the world. It must make the present edition of Chaucer the prime source of reference for everybody looking into this poet for lexical purposes, and must always be a most serviceable aid in the study of old English, to say nothing of its high importance as a glossary proper, that is, as explaining the meaning of the words in the various poems. There are separate glossaries of the two ancillary texts of the "Romance of the Rose" and of the "Tale of Gamelyn," and separate indexes of proper names and of authors quoted or referred to. Of the work as a whole nothing further can or need be said than has been already said in notices of the prior volumes—that the edition is a splendid monument of its editor's learning, and a book which for all serious purposes must supersede every other edition of this poet.—*The Scotsman*.

The Making of the England of Elizabeth. By Allen B. Hinds, B.A., Scholar of Christ Church, Oxford. Stanhope Essay, 1892.

It is very seldom that the historical essays written by Oxford undergraduates for the Stanhope prize are worthy of publication, but a notable exception is "The Making of the England of Elizabeth," by Allen B. Hinds (Macmillan.) This essay is the outcome of original research conducted by a man of insight, and it constitutes a valuable contribution to our knowledge of the forces which caused the remarkable political, social, and literary advance of England during the reign of

the last Tudor sovereign. What the author undertakes to show is the part played in the Elizabethan era by the Marian exiles; that is to say, by the Protestants, who, under the reign of Mary Tudor, took refuge on the Continent. The work is compiled, as we have said, almost exclusively from original materials and contemporary documents. Among these the most important is a book published in 1564, entitled "A Brief Discourse of the Troubles Begun at Frankfort," which is an account of the controversy between those English Protestant refugees in Germany who evinced extreme Puritanic tendencies and those who clung to the ideas which eventually took shape in the Church of England as established by Elizabeth. There is reason to believe that the "discourse" in question was written by Dean Whittingham. From French, Spanish, and Venetian diplomatic papers evidence is produced bearing on the activity of English exiles in France, an activity which may fairly be regarded as the forerunner of the exploits of the later freebooters, Drake, Hawkins, and Frobisher, whose achievements culminated in the defeat of the Spanish Armada.

It is a mistake to suppose that Elizabeth ascended the English throne under conditions superficially more auspicious than those which had attended the accession of her elder sister. . . . Both sisters ascended the throne as successors to a government noted alike for oppressive and unpopular religious measures at home and disastrous relations abroad. From both of the sisters the nation demanded and eagerly expected the same things. Instead of a bigoted and intolerant government in the interest of a section of the community, they asked for a broad national treatment of the religious question. In the place of the feeble and compromising relations with the Continental powers which had distinguished the government of the last few years, they demanded a spirited and independent administration of foreign affairs. How did it come to pass that in the one case the wishes of the nation were disappointed, while in the other they were answered to its satisfaction? . . .

Elizabeth had the same problem to deal with as her sister. She was besieged by foreign suitors for her hand; among them Philip was the chief, but they included also princes of the royal house of France. The nation, in its turn, begged the young queen to marry an Englishman. It was in this situation that Elizabeth, overcoming what personal feelings she may have had, resolved upon the politic course of conduct that she adhered to throughout her reign with admirable consistency. Refusing Philip, she also declined to marry a subject. The alliance with a foreign monarch would have rendered her unpopular with her people; to marry a subject would have been to render all the rest of the nobility jealous. Elizabeth's conduct secured for her the enthusiastic and passionate attachment of the great majority of Englishmen. The energy and spirit of the nation, which only needed guidance and direction, had been thrown away under Mary, when weakness and discord reigned everywhere. Elizabeth gave the national forces point and aim, and order and unity were the result. A strong national life at once sprang into being as if by magic. By solving the problem of her marriage, the queen went far to settle nearly all the other difficulties that threatened her. Henceforward she could count upon the hearty and unreserved support of the nation, and strong in this aid she could resolutely and courageously face such embarrassments as might arise in foreign affairs.

Mr. Hinds regards the settlement of the Church by Elizabeth as excellently calculated to meet the difficulties of the situation, considered as an opportunist measure. . . . But the great merit of the settlement of the Church under Elizabeth is conceived to be its essentially national character. Under it no foreigner could have any part in its control or government. Not only did the Protestants of all kinds support it, but most of the Catholics also, only a few Papists still desiring to retain the supremacy of the Pope. Whatever may be said against national churches, the author of this essay has but little doubt that some such settlement was needful for the English nation in 1558.

It is in the formation and development of the Church under Elizabeth that the part played by the Marian exiles is shown to be conspicuous. The religious settlement was profoundly influenced by the controversies which had taken place during the reign of Mary among the English refugees in the cities of the German empire. Of those who returned from exile one became Archbishop of Canterbury, several were made Bishops, while nearly all received some important preferment in the Church. At Frankfort Dr. Richard Cox, who, during the reign of Edward VI., had been Chancellor of the University of Oxford, laid down the lines that the Anglican churchmen should follow, and his arrangement found acceptance afterward. The Puritans who found themselves outside the bounds set by him, or who were opposed to his delimitations, continued afterward their non-conformity and their opposition upon the same principles that had moved them at Frankfort. It seemed

as if all the Protestant religious systems of Great Britian had come out of the fiery trial of Mary's reign fully forged and complete.

The English exiles in France also had their share in the work done by Elizabethan England. Although the physical connection binding the heroes of Elizabeth's reign to the exiles of Mary's may not always be easy to discover, the spiritual bond is unmistakable. In the Killigrews, in Carew, and in Stafford may be discerned, as we have said, the precursors of the sea-dogs of the Elizabethan epoch. It is even less difficult to trace the connection between the spirited nobility and gentry who were continually plotting against Mary and the similar hotheaded young men who adored Elizabeth. Those who had been the terror of the one sister became the champions of the other. It was an English exile, Dudley, who supplied the information as to the ill condition of the garrison at Calais upon which Guise undoubtedly acted, and it was the loss of Calais which definitely diverted the attention of England from her army to her navy, and from the hope of aggrandizement on the European Continent to colonization in the New World. The influence of the exiles may be traced even to the Parliamentary history, for, although in their absence they could naturally take no active part, either in or out of the House of Commons, it was a bill affecting them that the Parliament threw out, and thus ventured on the first of a long series of acts of spirlt and independence against the power of the Crown.—*New York Sun.*

From a New England Hillside. Notes from Underledge. By William Potts.

Mr. Potts, the author of this pleasant book, has been long and favorably known in Brooklyn social circles, in the clubs, as a lecturer for the Ethical Association, and as the Secretary of the Civil Service Reform Association of Brooklyn and New York and the National Civil Service Reform League. Those who have known him best, and especially those who have heard his lecture, will not be surprised to find him figuring in the role of authorship. His book is the outcome of a fresh experience. About two years ago he took up a residence in the country, for which his natural predilection was always strong. There he has lived, with eyes and ears open for all the variations of the passing year, and the record of his observations he has embodied in the series of brief papers that make up the exquisitely dainty volume which we now have in hand. But it is not as if he were new to country sights and sounds. He brought to these the acquisitions of many summer vacations and other outings from the city's noise and glare. He is a good botanist without any loss of his delight in the unanalyzed beauty of the woods and fields; a good landscape draughtsman without any loss of his delight in those aspects of nature which are so often non-existent for the professional artist. And what he sees and hears he can describe in an agreeable manner, turning sometimes a very pretty phrase and enriching his matter with felicitous quotations from a wide range of poetry and other literature, the best that can be found.

But the attraction of Mr. Potts's book is not merely in its record of the natural year. He has been building a house, and we have the humors and the satisfactions and hopes deferred that usually attend that business. He has been digging a well, and the truth which he has found at the bottom of that he has duly set forth. He has been keeping hens, and 'the lay of the last minstrel" finds in him ever an appreciative listener. Then, too, his village is Farmington, Conn., and there Miss Porter has her famous school, and her young ladies flit across his page, and lend their brightness to the scene. And, moreover, he sometimes comes back to the city, and he writes pleasantly of his New York club, the Century. He goes to Bermuda, and there is a nice chapter about that. Last, but not least, there are lucubrations on a great many personal and social topics, in which the touch is light and graceful and the philosophy is sound and sweet. One of the most interesting of these is a memorial of the writer's long and intimate acquaintance with George William Curtis. It is a nice little book; one on which the author is to be congratulated, and which will certainly give pleasure to many readers who enjoy a quiet hour.—*Brooklyn Standard Union.*

Honest Money. By Arthur I. Fonda.

This is a book with more in it than the casual reader will see at a glance. Honest money does not mean gold nor silver, in the author's esteem. His treatise discusses value, making it clear that while there may be a rise or a fall in all prices, there cannot be a rise or fall in all values —that there must be the opposing movement in something to balance rise or fall in others. He examines the "gold basis" and the "silver basis," and condemns both. He would establish a new standard by taking the average price for a term of years of enough commodities to represent fairly all commodities, and by simple arithmetical process determine what should be the value of the dollar or unit of money. This could be varied, if necessary, by Congress, if prices varied enough to justify. Then he would demonetize both

gold and silver; and add to the national treasury a department of issue to loan money issued by the government on bonds or other collateral, and this should be the only money of the country. He supposes that most of it would be taken by banks and reloaned, much as they do now. The result, he thinks, would be no disturbance of foreign trade, stability of prices, and practically complete immunity from panics and periods of depression. The plan, it should be added, is an elaboration of plans suggested by Prof. Jevons, Count Soden, and Prof. Roscher of Germany. Whatsoever one may think of the new system proposed, the book is certainly compactly and forcibly written, and is a trenchantly destructive criticism of all the varying monetary systems in use.—*Boston Daily Traveller.*

The Message of Man. A Book of Ethical Scriptures, gathered from Many Sources and arranged by Dr. Stanton Coit.

This volume contains upwards of ninety brief ethical discourses, made up of citations from authors ancient and modern, each citation bearing a number which refers to the name of the author at the end of the book. The quotations are very ingeniously arranged and linked together, so as to make a continuous discourse. Compilations of the sort are usually a disjointed jumble of selections under particular headings, but these constitute a beautiful literary mosaic, the pattern and design of which are apparent. Bits of poetry mingle with bits of prose in this tessellated inlaid work. Two hundred or more authors are cited, from Solomon to St. Paul, and from Aristotle and Augustine to Edwin Arnold and Felix Adler. As an illustration of the character of the treatises, the following remarks from the chapter on true repentance are given. They are from the writings of seven authors,—namely, Luther, St. Augustine, Thomas à Kempis, John Sterling, Fènelon, Ruskin, and Shelley:

(23) To do it no more is the truest repentance.

(24) In vain is that washing where the next sin defileth;
He hath ill repented whose sins are repeated.

(25) Desire not that consolation that taketh away compunction.
The beginning of a compunction is the beginning of a new life.

(26) Repentance clothes in grass and flowers
The grave in which the past is laid.

(27) There is nothing to be done save to atone for the past by unremitting fidelity.

(28) The fountain in which sins are indeed to be washed away is that of love, not of glory.

(29) It is the dark idolatry of Self
Which, when our thoughts and actions once are done,
Demands that man should weep, and bleed, and groan.

(30) O vacant expiation! Be at rest!
The Past is Death's, the Future is thine own!
And love and joy can make the foulest breast
A paradise of flowers, where Peace might build her nest.
—*The New York Home Journal.*

Outlines of English Industrial History. By W. Cunningham, D.D., Fellow of Trinity College, Cambridge, and Ellen A. McArthur, Lecturer at Girton College.

This is a valuable contribution to the history of civilization. We have too long been led to believe that history is the story of kings, wars, and diplomatic intrigues. The public, of course, is not to be blamed for this view, because the books that have been offered them for reading and study have contained only this kind of material for their consideration. In the "Outlines of English Industrial History" we discover a step in the direction of supplying the greatest want of historical students and of practical everyday readers. Sufficient general history is given to enable the reader, who has not had special historical training, to understand the relations of political to industrial life; and the influences leading toward national economic life are clearly brought out in the chapters upon "The Immigrants to Britain," "The Physical Conditions," "The Manors and the Towns." In these chapters are described the various peoples who have contributed to make the English what they are; the natural resources of the country, and the natural and artificial facilities for commerce and industrial life; the relations of laborers and officials; tue nature and influences of guilds, companies, and municipal government. With Chapter VI. begins the definite study of industrial life and commercial conditions. The Food Supply, Industrial Life, Economic Policy, Finance, and Agriculture are some of the topics clearly treated, and at sufficient length to avoid a common fault of crowding too many subjects into a small book. The work makes no pretence to be exhaustive; it treats, however, enough of the important portions of industrial history to serve as an excellent introduction for those who wish to follow the subject further, and as a readable and sufficient sketch for those whose occupations preclude a deeper study.—GEORGE EMORY FELLOWS, Professor of European History, Indiana University.

Manners, Customs, and Observances: Their Origin and Signification. By Leopold Wagner.

A most entertaining book, and one that promises to be exceedingly useful for reference purposes, is this compact treatise. The author, who has written extensively on the subject of "Names and their Mean-

ing," has sought in the present work to give a digest of authentic information on the multifarious customs, manners, and observances which are still in vogue among civilized people, or recorded in legend or tradition. The work covers a wide range and it is evident that Mr. Wagner has spared no pains to secure strict accuracy of statement. He explodes various current beliefs which have been supported by grave antiquarians and serious historians, and in general brings to bear a thoroughly scientific and enlightened spirit upon a mass of ceremonial that has hitherto been largely obscured by ignorance and romance. Mr. Wagner has chapters on regal and ecclesiastical emblems and observances, on naval and military insignia and customs, on legal and parliamentary etiquette, on certain civic and social peculiarities and superstitions, and on courtship and marriage, death and burial, amusements of the people, patron saints and their attributes, festivals of the church, Jewish feasts and festivals, and secular observances. Under each of these headings are arranged a great number of paragraphs, in all to the number of 475, and the whole series is exhaustively indexed. From this book the reader in search of out-of-the-way knowledge may learn why the mass is always said in Latin, how the employment of the nimbus in Christian art originated, the source of the nautical salute "ahoy," why members of the British parliament keep their hats on, why English railway employés wear scarlet neckcloths, how dish-covers originated, why a horseshoe is lucky, why an old shoe is flung after bride and groom, and so on, and so on. The collection of legends about the patron saints is particularly well compiled.—*The Boston Beacon.*

Spenser's Faerie Queene. Edited by T. J. Wise. With Illustrations by Walter Crane. Book I., Part 2. Cantos I.–VIII.

This enterprise, looked forward to eagerly for reasons widely different, has come up to the highest expectation. Mr. Wise has watched over the text jealously, so that the edition may satisfy all demands of scholarship. Mr. Crane's illustrations are what were wanted—picturesqueness, romance, and delicate fancy are their characteristics. The type is excellent, and the page open and attractive. In these first parts we see promise of a worthy edition of Spenser.—*The Bookman.*

Books of the Month.

ALLEN. — **The Continuity of Christian Thought.** A Study of Modern Theology in the Light of History. By the Rev. A. V. G. Allen, Professor in the Episcopal Theological School, Cambridge. New Edition, with a new Preface and a full Index. (Houghton, Mifflin & Co.) 12mo. Cloth, gilt top. $2.00.

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ARISTOTLE.—**Theory of Poetry and Fine Art.** With a Critical Text and a Translation of the Poetics by S. H. Butcher, Litt.D., LL.D., Professor of Greek in the University of Edinburgh; formerly Fellow of Trinity College, Cambridge, and of University College, Oxford. (Macmillan & Co.) 8vo. Cloth. pp. 384. $3.25, *net.*

—— **The Politics of Aristotle.** Books I–V. A Revised Text, with Introduction, Analysis, and Commentary by Franz Susemihl Professor in Greifswald, and R. D. Hicks Fellow of Trinity College, Cambridge (Macmillan & Co.) 8vo. Cloth. pp. 689. $6.00, *net.*

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BALFOUR.—**The Foundations of Belief:**

Being Notes Introductory to the Study of Theology. By the Right Hon. Arthur J. Balfour, M.P. (Longmans, Green & Co.) 8vo. Cloth. pp. 366. $2.00.

BALLANTYNE.—**On India's Frontier**; or, Nepal, the Gurkhas' Mysterious Sand. By Henry Ballantyne, M.A., late American Consul at Bombay, author of "Midnight Marches through Persia." (J. Selwin Tait & Sons.) 12mo. Cloth. pp. 192. $2.50.

BARING-GOULD.—**Noémi**. By S. Baring-Gould, author of "Eve," etc. *Town and Country Library*. (D. Appleton & Co.) 12mo. pp. 263. Paper, 50 cents; cloth, $1.00.

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